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"People see my movies  
and they think they know me."

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**AND YOU ARE...?**



**MARK STEINHILBER**  
Head of Life Sciences/Flesh-eating beetle  
wrangler, Royal Alberta Museum

So, the museum uses flesh-eating beetles to clean its skeletons? What kind of beetles are they and where do they come from?

You can actually find them around your house. Hide beetles, carpet beetles, and that's the species we use pretty much exclusively. Should we be afraid?

People think these things are dangerous. I mean they could bite, very rarely, but they won't eat you. I've seen TV shows where they show these small beetles eating people alive, but they don't eat people alive at all. It makes for a good horror story, but it's not true.

How exactly do the beetles work?

They do the final cleaning of the skeletons. We take an organism—a bird, a mammal, a fish, whatever—we clean the skin off, take the guts out, and we dry it. Once it's dry, we put it in the bug colony and they eat the meat but

not the bones. Another method you can use is boiling, but you can't really boil the smaller bird and fish bones. They'll warp and twist and do all sorts of things that we don't want. The bugs leave the bones completely intact. It takes from a few weeks to a few months depending on how big the specimen is and how active the bug colony is, but there's really no work involved. You just put the specimen in the bug colony and let them work until they're done. Then we have to clean them up. Things like skin and scales they don't like—they're a little finicky that way.

How do you take care of them when they're not "working"?

We keep them going as best we can all year long. We have to go down to the colony regularly and make sure there are specimens in there, and make sure it's humidified and

warm, because that's how they like it. They slow down in the winter, although where they're kept, they're under constant temperature, and they're not outside, so there's some natural cycle where they realize it's fall. But if we keep enough moisture in the air, we can keep them going all winter.

How long would they take to eat you or me?

Oh, geez. It would probably take two or three months. It takes a while to do something that big, and it depends how much flesh you strip off before you put it into the colony. More meat takes longer. But if you take care of your colony, keep them healthy and happy, they'll get done a lot sooner.

**MATTHEW HALLIDAY**  
PHOTO BY MERYL LAWTON

**SEE**  
magazine

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**GROW UP AND FLY RIGHT**  
I guess somewhere along the lines I grew up and lost some of my "liberal" naïveté. You write, "...the streets are already safe in the hands of the citizens." ("American Angels Stand On Guard For Thee", Issue # 720, Sept 13-19).

Ahh... have you ever lived off "the Ave"?

I have, for 10 years, and whilst it does have a lot to offer, and now has a very vibrant and wonderful arts community... it still has one of the highest crime rates in Edmonton.

118 Ave is great—until the sun goes down, and then I can guarantee it is not a place that women or children can feel safe if not in a group. (And remember, in Edmonton a lot of the year the sun goes down at 6 p.m.)

I for one would be glad to see the Angels' presence in the area. I might get a quicker response than the police are able to provide. Last year

when my house was broken into, the police response when I called was "if they [the bad guys] have left the house it is not a priority." It took them two and a half hours to get there to write up their obligatory report. Maybe if the criminal element knew that there was some force in the "hood," they would at least be a little less brazen. (I often wonder just what clientele avails themselves of the hookers on the Ave at 7 a.m. when I leave for work.)

As I said, when I "grew up"... bought a house instead of renting someone else's problems... had children and now have someone depending on me for their safety and well-being... I've become a lot less tolerant of all the poor, misbegotten souls who can only get by by preying on others.

Growing up... try it, guys. You just may like it.

BOB TODRICK

**SEE wants to hear from you.**

Please send submissions of up to 300 words via fax, email or hard copy. All must include a first name or initial with surname, address, and daytime phone number. Letters may be edited for clarity and brevity.

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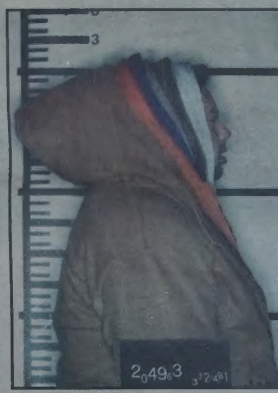
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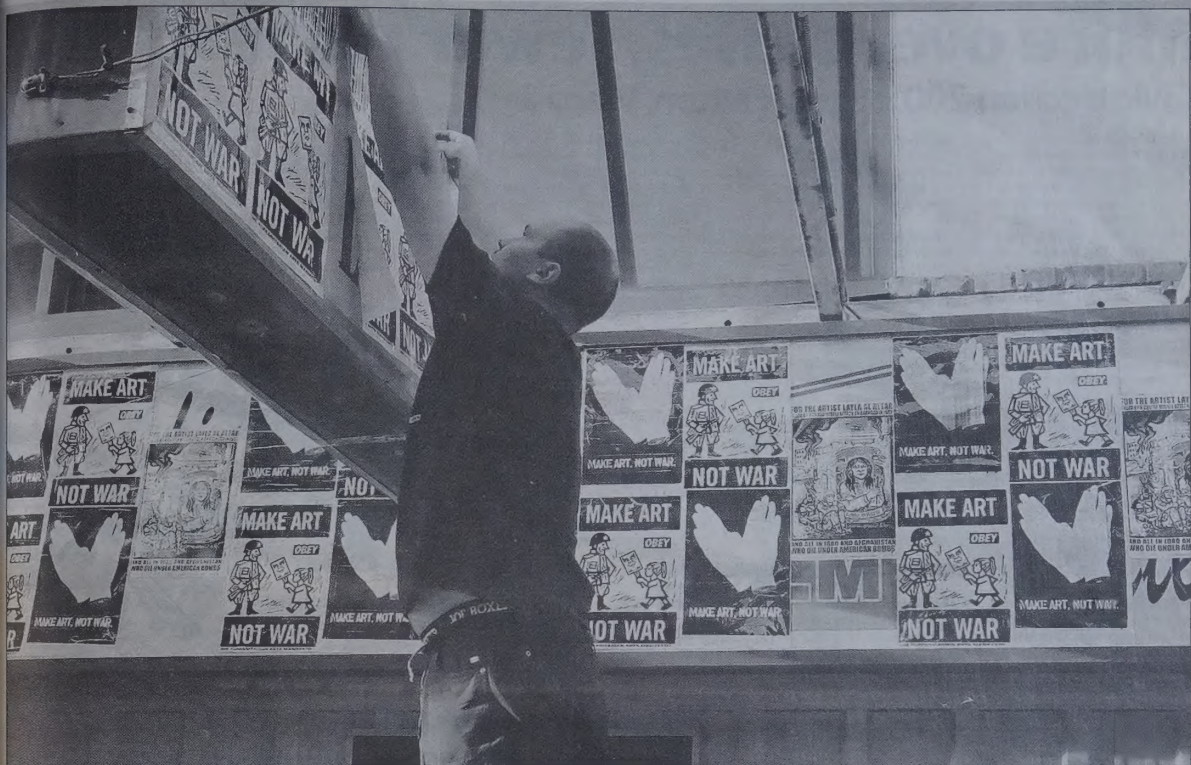
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**SATURDAY, SEP 16** Owen Melsness, a member of the Edmonton Small Press Association, installs a street art exhibit on Jasper Avenue as part of the North of Nowhere Festival.

JASON SCOTT

## SO YOU WANT TO BE MAYOR?

THE CURRENT MUNICIPAL RACE IS SO UNINSPIRING THAT EVEN the mayoral candidate from the Marijuana Party is banging on about potholes and snow removal. C'mon, Dave Dowling, toke before you speak!

A little life has been injected into the proceedings courtesy of professional candidate Bill Whatcott, whom you may have caught heckling this year's Gay Pride parade. His homophobic campaign against Stephen Mandel (featuring the mayor's head sandwiched between two scantily-clad gay men) has raised the ire of human rights groups—but the

mayor has declined to respond publicly, not wanting to lend Whatcott any credibility by acknowledging his idiocy.

Then there's Peter LeFavre, whose surname belies his self-description as an "redneck," and whose campaign web page opens on a poem entitled "The Just Society", which reads, in part: "In nineteen hundred and forty four / The whole damn county was fighting a war / To save us from insanity."

Besides the "race" for the mayor's chair, the number of municipal candidates running for other positions is the lowest since 1980.

## NUCLEAR GREEN?

PIONEERING, CLEAN, SAFE AND RELIABLE. WHAT KIND OF ENERGY do you think Wayne Hensuet, president of Energy Alberta Corporation, is describing?

Not wind or solar, but nuclear.

In his pitch to a Calgary business crowd, he touted nuclear energy as a way of avoiding a possible carbon tax. Apparently Hensuet thinks nuclear energy barons have enough time to reap a profit before governments come up with a nuclear waste tax.

Royal Dutch Shell certainly sees dollar signs in both oil and nuclear. The energy giant is looking at using nuclear power to extract Alberta's hard-to-reach oil deposits in rocks.

While the carbon tax is still only a remote possibility, Hensuet has shown that big companies will find a way around it that doesn't mean turning to wind and solar.

## MARKET THINKING

THE REVIEW OF ALBERTA'S ROYALTIES FROM THE TAR SANDS WAS presented to the provincial government earlier this week, rec-

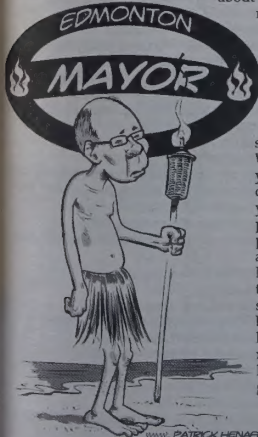
ommending an increase from 25 per cent of profits to 33 per cent. It remains to be seen what "Steady Eddy" will do with the recommendations. Stelmach could repeat what he did with the housing task force report and implement only the recommendations least offensive to business interests. While the government feels landlords should be able to charge whatever the market will bear, the government could choose not to apply those same free-market principles to a resource owned by the citizens of this province.

## UN-STANDARDIZED TESTING

EVERY YEAR WE HAVE TO LISTEN TO THE FREE-MARKET fetishists of the Fraser Institute holding forth on the state of Alberta's schools in their "Report Cards." Surprise, surprise: they always seem to rank exclusive, private schools at the top. The fact that kids in such schools typically come from well-off, literate families and naturally perform better in class, doesn't seem to factor into their thinking.

A new study from the C.D. Howe Institute, also a fairly conservative group, has issued something of a corrective: a school ranking study that takes into account how well-off a child's family is, how many of the students speak English as a first language, and what sort of resources the school has access to. So, as the *Journal* reported Wednesday, the study gives similar marks to the relatively posh Windsor Park Elementary School and Boyle-McCauley's Mother Teresa Elementary.

The whole idea of ranking schools still rankles some, especially education professionals, but a more nuanced view than the Fraser Institute's free-market propaganda is still progress. The study is available at [www.cdhowe.org](http://www.cdhowe.org).



"...THROWING MONEY AT THE ARTS [IS] INCOMPATIBLE WITH TRADITIONAL CHRISTIANITY."

- Edmonton mayoral hopeful Bill Whatcott, to the *Edmonton Sun*



## More overpasses, fewer pacifists

### Civic election 2007: Kerry Hutton, Ward 2

KERRY HUTTON IS RUNNING A LOW profile, low-budget campaign this year, so unless you attend candidate debates, this might be the first and last time you see his name this election. He's working full-time as a bingo caller while campaigning. He's depending on the candidate debates to get his message across. The former concrete business owner ran in Ward 2 last election, and will use some signs he has stored in his basement for the last three years. In 2004, he received 1,820 votes, coming in sixth out of eight candidates.

While not everyone can afford to quit his or her job for the slim chance of gaining a city council seat, and glitzy campaign advertising certainly shouldn't be a requirement either, Hutton doesn't even have volunteers outside his own family. (Even with seven kids, this election is going to be a real slog for the Huttons.)

He's a member of the Falcons motorcycle club, a group of enthusiasts made up mainly of veterans. (As a non-vet, Hutton is an exception.) He doesn't mince words about his support for the Afghanistan mission, blocking any potential discussion of the mission itself with the "support

the troops" mantra.

Here's what he had to say about and the current council, road rage, and the municipal yellow ribbon campaign.

**SEE Magazine:** Are you in favour of the municipal yellow ribbon campaign?

**Kerry Hutton:** Absolutely... to support the mission in Afghanistan.

**SEE:** What about Edmontonians who object to that mission?

**KH:** My answer to it is that they obviously don't know what the mission is about.... If you can't support the Canadian troops, why don't you go stand in front of them?

**SEE:** Mike Nickel, the Ward 5 councillor who brought forward the yellow ribbons, has repeatedly said the ribbons are a show of support for Edmonton-area troops that are involved in a number of missions not specifically about Afghanistan.

**KH:** It is about Afghanistan. It's about the UN and our military being a part of the UN. We need to support our troops no matter what.

**SEE:** You want better management of construction projects, to avoid overruns due to inflation. As a coun-

cillor, how can you control inflation?

**KH:** As a councillor, I would have the power to get these projects done when they are put forward originally. 23rd Avenue is a perfect example.

They knew they had to put that overpass in. They knew that three years ago when it was \$130 million. With this council, everything gets laid over until tomorrow. Well, every time you do that, it'll cost you more. Now it's \$260 million. Why wasn't it done when it was \$130 million?

**SEE:** How would you make a difference now? Prices are already inflated. Construction projects are more expensive now.

**KH:** Well, it doesn't make a difference now, but what I'm saying is this council can't make a final decision on these projects. They keep pushing them off and pushing them off. The more you push them off, the more money they cost you. If they had started the project three years ago, it probably would have been \$200 million instead of \$260 million because a lot of products would have already been put into it.

**SEE:** You've identified traffic congestion as a main problem to tackle in Ward 2. What would you do differ-

ently?

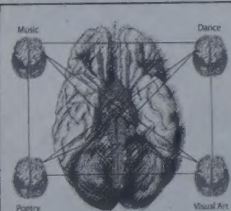
**KH:** They've widened 137 Avenue from 123 Street to 140 Street. At 140 Street, the lane is a dead end. So you have rush hour traffic bumper to bumper. At 140 Street, everyone has to get back into the other two lanes. All that causes is road rage. There's

no reason why they couldn't have continued all the way to St. Albert Trail.... When they widened 137 Avenue, that to me was the wrong thing. They should have put in an overpass so that traffic could flow. We need lots of overpasses.

ANGELA BRUNSCHOT



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## History in headlines

### Departing biotech firm Biomira could have been a contender

Jun 8, 1990 Biomira seeks money for health-care venture

Aug 31, 1990 Biomira's profits unlikely till 1992

Oct 26, 1990 City firm gets \$1.5M grant for cancer drug

Nov 29, 1990 Biomira's loss totals \$1.7 million

Mar 23, 1991 Biomira moderates claims made for anti-cancer drug

Oct 19, 1991 \$17M for cancer "bullet"

Dec 19, 1991 Successful share offering raises \$54.5M for Biomira Inc.

Jul 30, 1992 Biomira revenues increase, but so do company's losses

Feb 11, 1993 Biomira reports loss of \$12M in fourth quarter

May 27, 1993 Biomira cancer drugs show positive results

Dec 3, 1993 \$20M raised by Biomira

Mar 16, 1994 Biomira reports \$7.7M revenue loss in fourth quarter of 1993

Feb 16, 1995 Drug continues to show promise

Jun 8, 1995 Biomira offering raises \$26.6M

Aug 1, 1995 Biomira posts \$5.3M loss

Sept 22, 1995 Biomira cancer drug gets FDA approval

Nov 28, 1995 Biomira sells vaccine rights

Feb 10, 1996 Biomira results showing promise

Mar 23, 1996 Biomira reduces its losses

Oct 7, 1996 Cancer drug wins OK for trials

Jul 26, 1997 Biomira suffers further losses

Nov 14, 1997 Biomira reports anti-cancer advances

Apr 2, 1998 Biomira sells detection technology

Nov 11, 1998 Biomira trims loss to \$4.2M

Nov 13, 1998 Better results reported from updated drug

Nov 28, 1998 Business Week article boosts Biomira stock

Mar 30, 1999 Biomira losses continue

Apr 1, 1999 Biomira upbeat after drug trials

May 8, 1999 Breast-cancer vaccine tests getting costly for Biomira

May 27, 1999 Biomira aims for cancer vaccine OK in two years

Jul 30, 1999 Cancer-drug tests affect Biomira quarterly results

Sept 9, 1999 Biomira confident despite setback

Feb 7, 2000 Deal gives Biomira \$100M to draw on

Mar 4, 2000 Drug development costs forced Biomira losses to rise in 1999;

But additional clinical trial sites hold promise for cancer vaccine

May 5, 2000 Biomira hit by \$9.4M loss

Aug 10, 2000 Biomira preparing new clinical trials

Nov 7, 2000 Biomira on track despite \$11M loss

Mar 2, 2001 Losing millions "not bad news"

May 3, 2001 Cancer therapy firm posts \$11.9M net loss

May 4, 2001 Biomira makes \$150M deal

Oct 20, 2001 Cancer vaccine tested

Oct 27, 2001 But results deal a good thing, says Biomira, after shares

drop: Firm opts for one final report of results in 2002 rather than intervals

Nov 29, 2001 Biomira halts work on two drugs

Feb 7, 2002 Biotech firms pleased with clinical trial results

Oct 11, 2002 Biomira sacks a third of its staff

Jan 17, 2003 Biomira nears end of long struggle: Cancer drug trial results in months

Apr 29, 2003 Investors bet on Biomira drug trials: Stock soars in anticipation of positive news

Apr 30, 2003 Biomira lands new financing

May 9, 2003 Biomira raises \$3.7M to see it through 2004

Jun 12, 2003 Biomira shares surge to 52-week high

Jun 20, 2003 Biomira spent \$150M — but its cancer drug flopped

Jun 27, 2003 Biomira investors take bad news in stride

Sep 20, 2003 Surge in Biomira shares stumps market watchers

Nov 4, 2003 Biomira losses lowered in wake of funding cuts

Dec 9, 2003 Biomira shelves breast cancer drug Therapote

Feb 27, 2004 Cost-cutting stems losses at Biomira

Apr 3, 2004 Cancer vaccine trial shows promise

Apr 30, 2004 Biomira optimistic despite \$4.9M loss

Sep 30, 2004 Biomira gets FDA nod to fast-track lung cancer drug: Stock

soars on news the firm may have a marketable product in a few years

Dec 9, 2004 \$10M share offering will fund Biomira drug trial

Mar 9, 2005 Biomira cuts losses after wind down of trials

Oct 28, 2005 Biomira lung cancer drug prolongs life: New funding needed for Phase III trial

Jan 28, 2006 Biomira raises \$16M US

Mar 10, 2006 Biomira produces \$19M loss

Apr 29, 2006 Drug trial results boost Biomira stock

May 18, 2006 Biomira "well positioned" as chief executive retires

Aug 31, 2006 Biomira's new president aims to add drugs

Dec 9, 2006 Government offers building for biotech centre

Mar 3, 2007 Is Biomira Inc. headed to points south? Company won't comment on why new CEO hasn't set up housekeeping in Edmonton

Mar 9, 2007 Biomira cuts loss to \$17.8M

Jul 4, 2007 Biomira files application in U.S. for new cancer-inhibiting drug

Aug 2, 2007 Biomira loses \$6.3 million

Aug 9, 2007 Biomira flush with cash now

Sep 6, 2007 Cancer drug test promising

Sep 13, 2007 U of A biotech spinoff moves HQ to Seattle; Edmonton's Biomira relocates head office, but keeps 68-member research team in city

Source: Selected headlines from Edmonton Journal



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# Nurse Sloan

Civic Election 2007: Linda Sloan, Ward 1

EVEN AFTER 10 YEARS IN POLITICS, Linda Sloan still hasn't lost her nurse's voice. She's calm and cool, but forceful in that no-nonsense way I've always associated with white shoes and needles: not always pleasant, but in the end you're glad you don't have smallpox.

Sloan takes her training with her into the council chambers. She's mostly quiet and unassuming, but sharp during debates. During the heated public hearing on the Bus Rapid Transit route to the west end, she insisted the transportation department at least investigate bus-only lanes (or entire streets), before moving forward. It's the kind of basic option that should have been obvious, but somehow got lost in the debate.

Here's what the former union worker, former MLA, past councillor, and current candidate had to say about her record and the future of Ward 1.

**SEE Magazine:** Where do you stand on the United Communities development on the western border of Edmonton beside Big Lake?

**Linda Sloan:** It provides both opportunities and challenges.... It is right on the banks of Big Lake and there are new technologies relative to drainage that we have the opportunity to try in that neighbourhood. On the challenge side, it's a development that causes me to be nervous. I see some good in it.... I guess I want to be optimistic, but at the same time I'm extremely cautious. We can't experiment with Big Lake. If we are going to develop there, we have to do an absolutely perfect job of it.

**SEE:** What concerned me when I read over the United Communities proposal was that it's being sold as a Leadership in Energy and Environmental Design project.

**LS:** It's not—that's the experimental part.... I'm not sure that we have a lot of neighbourhoods that we can hold up and say were stellar environmental designs. I don't think we can say that in Edmonton because I don't think we've progressed that far. It just worries me.... I guess my position is still reserved about whether we should proceed or not.

**SEE:** A big issue in Ward 1 is the Bus Rapid Transit route to the west end. During the public hearing on it, you suggested having bus-only lanes or roads. How far will you go with that? Is it something you will push for?

**LS:** I think we certainly have to investigate it. Other jurisdictions have completely devoted certain accesses for transit only.... Administration clearly had not contemplated doing that when they brought the report forward. They are now considering that and will bring [their findings] back.

**SEE:** Why did you vote against the use of grey water in oil upgraders?

**LS:** With the knowledge that there are a lot of big upgraders being proposed for the surrounding region, it was the administration's thought that we could sell our recycled water to those upgraders.... Our water supply is taken from the river, recycled, and then returned to the river. This recycled water wouldn't go back to the river; it would go to these upgraders.



I thought the report was very lean on the environmental consequences. I'm not completely up to speed, but I know there are predictions that water will become more rationed. Environmentally, with the climate changes that we are going to see, what I wanted was some kind of assessment relative to what our future needs are as a city and if there comes a time of real shortage.

The agreement gave preference to the sale of water to industry and upgraders. What about municipalities that are in even dryer basins? What if they needed the water? This sets the deal so that EPCOR becomes our agent and the agreement exclusively gives them the right to sell it to industry. Because this is a long-term agreement, we are compromising our own position environmentally and, if we need that water at some point in the future, then we've given our rights to it away.

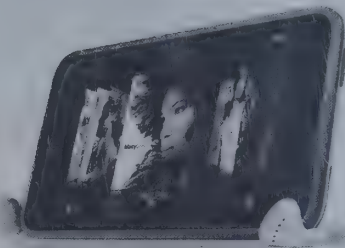
At the end of the day, I was the only councillor that voted against it.... I don't know if there is a whole lot of recourse. I just don't think that the long-term implications were really examined.

**SEE:** You also voted against the anonymous phone-in line for city employees.

**LS:** I think one of the things that make a corporation strong is the relationship between employees and management.... It will be interesting when the auditor's report comes out about how many reports are actually of substance and how many are people who have a vendetta or an axe to grind. Also, it could diminish the role of the union, because the union could act as an agent on behalf of the employees. The whole premise of the hotline, I felt, circumvented some of the routes the administration could have used with the union.

ANGELA BRUNSCHOT

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## How you say it

### You can only dissent with censor's consent

HOLY COW, WHAT THE HECK GOT into Sally Field?

Sitting at home, watching the Emmys, and there's Sally Field on the stage, accepting the award for Best Dramatic Actress. I personally would have chosen Edie Falco, but hey, I try to be philosophical—if Falco had won, then Sally Field wouldn't have been up there, delivering an unapproved text and testing the bounds of the FOX network's censor's tolerance for Sally Field.

She's a mom in real life and she's a mom in the role that she won the award for, so Ms. Field thought it might be appropriate to give props to mothers in general in her speech, and to cap a sort of crazy-sounding, not particularly memorized tribute, she said, "If mothers ruled the world, there would be no god-damned wars in the first place."

## CRAIG ELLIOT

SLO-BLOG

retrospect), it was the very least they could do to not literally take the Lord's name in vain in the process.

Also, according to my trusty "Authority Figure Handbook—Tighty Whitey Edition," in the section pertaining to swearing policy in general: "It is the lazy, uncreative mind that resorts to the cheap, easy shock value that profanity offers, and to succumb to such temptations in front of company, or any gathering that could function as an audience, makes it MUCH, MUCH worse."

So, as I endeavour to keep my impieties between myself and whichever undetectable-being-who-

Because I was watching the show in Canada, when I heard Sally Field utter those words from the Emmy stage, my first thought was, "Huh. They really let her say that?"

Well, CTV let her say that. Good ol' CTV, in good ol' Canada, where we're either too degenerate to push a goddamn button in the name of public decency, or it is believed that a certain pragmatism can be applied to matters that arise after the children have been put to bed, let Sally Field say her piece. FOX, the American network, did not, as we discovered when we logged onto the internet at work the next day.

But, they didn't just sleep out the "god" part that is apparently crucial in making the word unacceptable to the audience of adults who gathered to watch a Hollywood awards show at nearly 11 p.m., and they didn't just ride the button for the entire second half of her extremely generic expression of anti-war sentiment; they actually made Sally Field disappear from the screen, opting for the preferable shot of a lonely, inactive disco ball hanging over the auditorium.

Was it political considerations that silenced Sally Field? Oh, probably. FOX also censored two others that evening, Ray Romano when he said "screwing" (which I worry that most kids think is an acceptable alternative to a word like "fucking," which they do not doubt will get them in trouble), and Katherine Heigl, who mouthed "shit" when she was announced as a winner; in each of

these cases, they managed to perform the operation as efficiently and concisely as censorship can be done, which means we can assume that in the case of Gidget, they excised exactly what they wanted to from the program.

In the future, if she wants to be heard, Sally Field should learn from the examples of presenter Brad Garrett and *Sopranos* honcho David Chase: it's not what you say, it's how you say it. Garrett was allowed to indulge in all the sexual innuendo he wanted with his co-presenter, Joely

Fisher, presumably because he managed to communicate his point without using any of THE BAD WORDS.

And Chase, as he riffed on Field's words in his own acceptance speech, possibly managed to say everything that needed to be said: "In essence, this is a story about a gangster. And gangsters are out there taking their kids to college, and taking their kids to school, and putting food on their table. And, hell, let's face it, if the world and this nation was run by gangsters—maybe it is."

## RANT ACID

BUT WE CAN AFFORD WRISTBANDS

How is it that the capital city of the richest province in Canada can't afford to house its residents? 200 people set up tents in the middle of this city and, rather than immediately find affordable housing for these people, we build a fence and issue wristbands. Are you kidding me?

Now, as winter approaches, only 58 of those residents have been found permanent homes and the others are told to head to the shelters. Shelters are a temporary solution—they're a band-aid, people. The province wanted this boom, the province has taken responsibility for the people who have been boom-fucked and invest in affordable housing now.

THANKFULLY NOT BOOM-FUCKED

## CLEAR YOUR THROAT

Rant acid, SEE Magazine, 200-10275 Jasper Ave., Edmonton, T5J 1X8, rantacid@see.greatwest.ca • Fax: 432-1102  
Please limit your rage to 100 words or less.

### They actually made Sally Field disappear from the screen, opting for a shot of a lonely, inactive disco ball hanging over the auditorium.

Now, of all the so-called "profanities" that I have used in her presence, the cluster of words to which my mom most objects, out loud, have always been the "goddamns," her general line of reasoning being that, in the case where a nominal Christian was inclined to swear (which came frequently enough, in

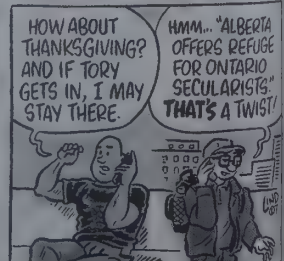
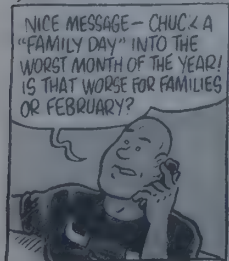
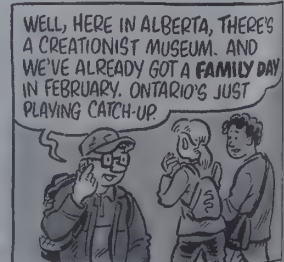
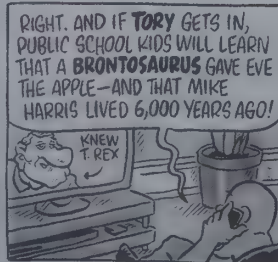
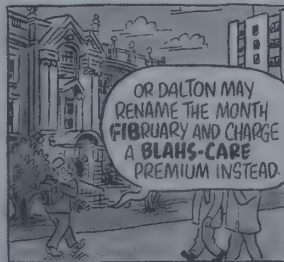
knows-everything-about-me happens to be present, I remain sensitive to the level of discipline others maintain with regard to their use of "swearwords," especially the discipline of grownups who were grownups while I was still a kid, and in those cases, ESPECIALLY when they used to be flying nouns.

## WELTSCHMERZ | Creationist Blahs

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9-20





# Two-tier cheating

Our selective interest in adultery speaks volumes

REACTION TO DISGRACED U.S. Republican Senator Larry "I have a wide stance when I crap" Craig provides a small but telling snapshot of the U.S. political and socio-cultural scene a little more than a year before the next presidential election.

The right-wing Idaho senator ended his 27 years of elected officialdom months ago in a Minneapolis airport washroom, though the story only became public in recent weeks. An undercover policeman stated that Craig tried to initiate sex with him in various ways, including staring, tapping his foot, and reaching his hand underneath the barrier between their washroom stalls. Craig now disputes the significance of what he did (maybe it was a previously unknown form of Republican caucus meeting), but he pled guilty anyway.

**Arch-conservatives praised Bush for his benevolence in [Scooter Libby's Case], so why not urge him to help another brother Republican...? Because he sucks cock, that's why.**

Craig's Republican Senate colleagues were swift to denounce him and urge that he walk the plank

## COMMENT EXILE

immediately. Presidential candidate Mitt Romney, already suspected by right-wingers for his incomplete embrace of fascism during his years as Massachusetts governor, accepted Craig's resignation from his campaign the moment it was offered.

I would in no way excuse what Craig did, and there is satisfaction in seeing him go down (heh-heh). But as illegal and sordid as Craig's actions were, the speed of his former friends' excommunication of him was also distasteful.

I doubt Republican officials would be so quick to ditch a straight colleague nabbed in flagrante delicto, and indeed they have not been.

car from a woman not his wife. That was also in public and also illegal. True, Gingrich was neither charged nor convicted, but no moral opprobrium was directed at him for doing something that could easily have resulted in a criminal case.

We're also just weeks past President Bush's quashing of Scooter Libby's jail term, and this was for a man who placed people's lives at risk. Arch-conservatives praised Bush for his benevolence in that case, so why not urge him to help out another brother Republican who's been such a steadfast ally?

Because he sucks cock, that's why. It was one thing tolerating him when he was a hypocritical windbag who kept up appearances, keeping his wife front and centre and bashing gays legislatively.

But now we have access to an increasingly detailed picture of the double life of a closeted conservative, and this was too much for Republicans to bear. The *Idaho Statesman*, a newspaper in Craig's home state, has invested significant resources since last spring in investigating their senior senator's sex life.

Their efforts included an interview with Craig and his wife, during which recordings were played of statements from men claiming Craig hit on them or had sex with them. Craig's wife stood by her man, sobbing quietly in response to his apolo-



### REACHING

No... not Senator Craig: our media/pundit class.

gies for having to hear such filthy lies spoken. Craig continued to deny any gay past or present, and the paper let the matter subside, until the latest revelation.

This might actually represent social progress in some way. In the old days, not too long ago, no American media would have pursued such a taboo story. At least we've reached the point where a newspaper in a consummately redneck state no longer considers a politician's homosexuality to be so awful that it can't be spoken about.

But it's unnerving at the same time that the paper would devote so

much time and effort to outing Craig. Reading through the paper's editorials, one doubts they were concerned with his rabidly right-wing voting record, which is the focus for most outing campaigns against public officials. They clearly wanted to get the guy, but not because of what he was doing in the Senate.

A truly publicly minded paper would investigate something much more important. Like, for example, how much more benign and reasonable U.S. government policies could be were American politics not so rife with overcompensating closet cases.

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## Video made the poetry star?

Newfangled techno-poetry finds unlikely champions at Edmonton fest

### WORD! SYMPOSIUM

Sep 21-22, Multart Hall (MacEwan College Campus). For more information see [edmontonculturecapital.com/word.asp](http://edmontonculturecapital.com/word.asp). *Rhythm of the Heart* screens Thu, Sept 20 at Metro Cinema (Zedler Hall, Citadel Theatre).

YOU COULD BE FORGIVEN FOR BEING a little skeptical of the concept of a "video poem." Even the video poets are.

"Hey, I used to be very critical of the whole notion," says Catherine Owen, a writer and, yes, video poet from Vancouver. "Sometimes, you know, it's just so much visual clutter and unnecessary stuff, I've seen it happen, and it doesn't work. So these days I'm much more appreciative of the form when it actually works."

Along with fellow Vancouverite (and former Edmontonian) Devona Stevenson, Owen has spent the summer in Edmonton mentoring street kids and other at-risk youth in the creation of video poetry, putting together a collection of works called *Rhythm of the Heart*. (The piece will be screened Thursday night at Metro Cinema. On Saturday, Stevenson will talk about the form on Saturday as part of the Edmonton Poetry Festival's Word! Symposium.)

But yes, it does sort of sound suspect. What, exactly, is a "video"

poem? Is it just a way to get non-readers into poetry? Or is it some half-baked way to inject multimedia elements into an already perfectly serviceable art form?

"I don't want to say it makes it more accessible, because that sounds as if it diminishes it in a way," says Owen. "I've become way more open, and I love the idea of the connection of the two artforms, and that it creates a whole new form in and of itself. You can also choose to express symbolism differently, be more experimental."

But as anyone who's watched their boss fumble their way through a PowerPoint presentation knows, just because you can throw in some multimedia elements doesn't mean it's a good idea.

"No, says Owen, "you can't just do it because you can. The written word still has to be foregrounded. If it's a bad poem it's still a bad poem."

Part of the impetus for using such a visual medium was to appeal to the kids who are taking part on the project. As pedigreed artists themselves, Owen and Stevenson welcomed the opportunity to work with at-risk kids.

"I guess I had an initial sensitivity to this project having been involved in the welfare system and being a teen mother years ago, and realizing

how many struggles you have to get through top arrive at the point where you can express yourself through any sort of media. Through the late '90s and into the '00s I was living on Commercial Drive [a slightly seedy bohemian community on Vancouver's east side], and I was very much aware of the issues people were dealing with there, poverty, drugs, mental illness. And worked with a lot of the youth there and spent a lot of time figuring out how to connect those two worlds, the world of the streets with that of creating... It's just exciting, that time of life when you're passionate and fresh and you get to the root of why people write or dance or whatever. My job was to take their talents and show them different forms they can explore."

One of the young Edmontonians the Owen and Stevenson worked with was Rosanna Jean. At 19, she's a mother of one (with another on the way), and has spent time on the streets, in youth homes, and in and out of an abusive relationship. "I've completely evolved from this poor pitiful little creature," she says. "I look at my life now and realize how much it's changed... This program has given me so much more esteem in myself."

Jean says the video structure, like it or not, does appeal to a more visu-



### POET FOR THE 21ST CENTURY


Devona Stevenson will be at the Word! Symposium this Saturday

ally oriented generation that gets most of its cultural input from TV, film and online sources. "I got to realize what mattered most in the poem," she says. "You realize what leaps out in the poem at you.... This

will help to get my name and face out there. I don't care if I get paid. All I want is for people to read my work and be affected by it in some way."

MATTHEW HALLIDAY

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**ROGERS**

## Words to the Wise

Oh, you writers. You think suffering for your art means all-night candlelit writing sessions pondering how best to express the inexpressible in compelling prose? Don't be silly! It also means suffering the vagaries of the free market—so this Saturday, the Alberta branch of the Canadian Authors Association is holding the *Getting Down to Business* workshop at the U of A campus. The morning will fea-

ture a seminar on the ins and outs of the publishing trade, while the afternoon will feature a talk by Vancouver author Tony Dalton on crafting a saleable piece of nonfiction. After all, these days you've got to be your own judge, jury, and executioner (uh, artistically speaking). More info, and registration, are available at 423-5477, or by visiting [www.canauthorsalberta.ca](http://www.canauthorsalberta.ca)

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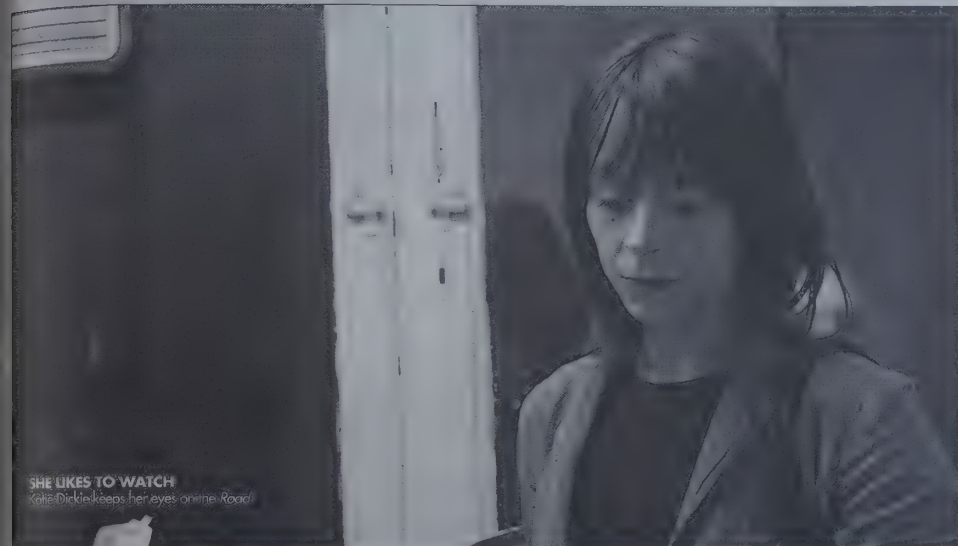
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## Who watches the watchers?

*Red Road* scrutinizes an inscrutable security-cam operator



**RED ROAD**  
Directed by Andrea Arnold. Starring Kate Dickie, Tony Curran, Martin Compston. Fri-Sun, Sept. 21-23, Metro Cinema. ★★★★★

WHAT IS SHE THINKING? WHAT thoughts are going through the mind of Jackie (Kate Dickie), the central character in *Red Road*? Pushing 40, with a drab, limp hairdo and a careworn face, but a body still thin and taut enough to turn heads if she puts her mind to it, she hides herself away at her job, staring at TV screens, monitoring the feeds from various closed-circuit cameras keep-

ing silent watch over a glum Glasgow neighbourhood. She occasionally allows herself a faint smile at the man who walks his ailing bulldog at the same time every night, or pinches her mouth in concern when she spots a mugging victim and has to call the ambulance, but *what is she really thinking?*

Why does she meet a married man every couple of weeks for a squalid fuck in the front seat of his van? What happened to the husband and child she makes occasional cryptic references to? Why is she so startled the first time she spots Clyde

(Tony Curran) on one of her screens? And why does she begin following him everywhere—not just from behind her security cameras, but in real life, into cafés, into bars, into his building... and eventually into his bedroom?

The answers are slow in coming, but *Red Road* is no less absorbing because of that. This is the feature debut of Andrea Arnold, a Scottish filmmaker who won an Oscar in 2005 for her gritty short film *Wasp*. It's part of yet another experimental film project overseen by Lars von Trier, who seems to believe that

nothing frees a director's creativity more than tying their hands. This one goes by the umbrella title "The Advance Party"—three directors were told to make three separate films, but using the same nine pre-fabricated characters, all played by the same nine actors.

But despite the film's somewhat contrived origins, it nevertheless feels like a completely organic character study. I don't think there's a single line of expository dialogue in Arnold's script—we just watch Jackie (the way she watches the figures on her security monitors) as she goes

about her business, and only gradually do we come to understand her true relationship to Clyde, and her true mission for following him around so doggedly. And even after the film is over, Arnold leaves some fundamental questions about Jackie's emotions tantalizingly ambiguous: the closer Jackie gets to Clyde, the more precarious the balance becomes in Kate Dickie's performance between revulsion and sexual attraction, right up to a frank but exceptionally well-staged climactic sex scene.

Seldom has the hard, lonely shabbiness of big-city life been captured as heartbreakingly as it has here: Clyde lives in a world of peeling wallpaper, cracked upholstery, vomited-in elevators. (One of his friends doesn't even bother using a bowl to feed her dog; she just scoops the gunk out of the can and plops it onto the kitchen floor.) It's a world where the grey skies make even the green spaces outdoors look as forbidding as a military bunker. You can practically feel the knife-edge cold of the wind whipping around the corners of all the buildings.

And yet the cinematography by Robbie Ryan is bathed in warm colours, rich yellows and blues and browns—a signal to the audience, I think, that he and Arnold aren't repulsed by these sights and that they don't want the audience to be either. It's one of best-looking shot-on-digital films I've ever seen, with rich textures and little of the washed-out grain that turned a lot of moviegoers off *Miami Vice* and *Inland Empire*.

One of the side benefits of the script's origins is also that the supporting characters seem to have unusually rich inner lives. The volatile relationship between Clyde's friends April and Stevie, or even the quick glimpses we get of that guy and his sickly bulldog, all seem worthy of their own films.

I don't know what the other two directors in the "Advance Party" project have planned, but if they're projects of this calibre, let's hope we get them soon.

PAUL MATWYCHUK

## Of popcorn and parties

EIFF announces nine days of fabulous film

**EDMONTON INTERNATIONAL FILM FESTIVAL**  
Sep. 28 - Oct. 6  
Various venues, info and tickets at  
[www.edmontonfilmfest.com](http://www.edmontonfilmfest.com)

I DON'T KNOW ABOUT YOU, BUT FOR me, by the time the EIFF is done, the smell of popcorn induces the same sort of nausea I get from the cotton candy and mini-donuts at the mid-way during Capital Ex. But that's fine. It's fun while it lasts.

This year's fest includes more than 60 feature films, dozens of shorts, and a whole host of galas and parties. Highlights? Well, if you've got to narrow it down... the opening night gala features Edmonton-born director Carl Bessai with his film *Normal*, an ensemble drama featuring some of the best Canadian actors working, including Carrie-Anne Moss and Callum Keith Rennie. There'll be an afterparty at Café

Select.

On Wednesday, director Ricardo Acosta will be in attendance at the gala screening of his film *Dance of My Heart*, a doc about 90-year-old Cuban ballet choreographer Alberto Alonso. The afterparty will feature performances from the FiestaCuban Dancers. The closing gala features a screening of Jason Connell's *Strictly Background*, followed by the Underground Sound festival wrap party at Edmonton City Centre East, featuring Tommy Lee, DJ Aero, and Steve Aoki.

In fact, just about every day features a party of some sort or another, we're especially psyched for Saturday night's gathering featuring, among others, director Uwe Boll, who we hope will be able to explain to us what the hell he was thinking when he made *Alone in the Dark*.

We're also looking forward to a Q&A with horror director Stuart

Gordon (*Re-Animator*) at the Garneau Theatre, also on Saturday.

Of course, the best thing about the fest is the thrill of sliding into some random theatre and discovering some brilliant piece of cinematic genius you've never even heard of...

But if you haven't got time for that, some of the EIFF films that have been buzzed at other fests include the much-acclaimed Romanian film *4 Months, 3 Weeks, 2 Days*, winner of the Palme d'Or at this year's Cannes Film Festival; *The Walker*, written by Paul Schrader of *Taxi Driver* and *Raging Bull* fame; *Control*, Anton Corbijn's biopic about Joy Division singer Ian Curtis; and Kenneth Branagh's remake of the 1972 Michael Caine thriller *Sluthi*.

More information—much, much more—is available at [www.edmontonfilmfest.com](http://www.edmontonfilmfest.com).

MATTHEW HALLIDAY

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# INTERVIEW

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3:15 pm

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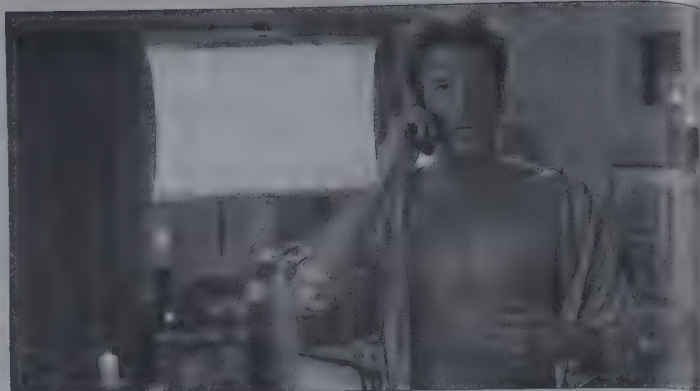
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# on screen



# SHAVED CAVEMAN?

No, silly, that's *Good Luck Chuck* star Dane Cook

# No luck for Chuck

Ladies and gentleman, the unfunniest movie of the year

## GOOD LUCK CHUCK

Directed by Mark Helfrich. Starring Dane Cook, Jessica Alba. Opens Fri, Sept 21. ★★☆☆

THE NEW DANE COOK COMEDY *GOOD LUCK CHUCK* is a real circus sideshow.

In one corner we have the grotesquely obese woman, in another we have the woman with three breasts, and in another we have the woman who fetishizes penguins.

Actually, that last one is Cam (Jessica Alba), whose character is a victim of screenwriter Josh Stolberg's lazy, lazy script, which confuses cute and/or crazy quirks with effective characterization.

So: Cam's principal character traits are to be really clumsy and obsessed with penguins. Her brother's is to be stoned all the time. Chuck's friend Stu is a breast-obsessed pervert who masturbates with grapefruits. Chuck (played by Cook) fares worst of all—his most notable quirk is that he's a dentist.

Anyway, Chuck and Cam meet at a wedding for one of Chuck's ex-girlfriends—and boy, does Chuck

have a lot of those. See, Chuck is cursed. After spurning a precocious little goth girl at a makeout party when he was a kid, the little goth girl put a spell on him, dooming him to be forever abandoned by every woman he loves—and ensuring that no woman will love him. Instead, they'll always fall for the guy they meet after Chuck.

Naturally, this leads to many gratuitous sex scenes, as gorgeous women learn of the curse and come knocking on our hero's door in

Cam, only to fear losing her to the next dude who comes along.

I won't say any more about what happens except that—surprise!—Chuck and Cam end up together by the time things wrap up, after a series of ridiculous contrivances and intelligence-insulting plot developments, including some very creepy stalker-like behaviour on Chuck's part. (Cam is initially upset by this, but she forgives Chuck for no reason about 25 pages of script later, thereby paving the way for a totally un-

**Good Luck Chuck obviously wants to cash in on the Judd Apatow-led raunchy comedy craze, but Apatow's movies at least feature real characters.**

hopes of finding their own one-and-only through him.

But Chuck isn't happy. Oh no. All this casual sex really gets tiresome, especially after he falls hard for

lievable but very cute happy ending.)

The film also features that weird retrograde anti-feminism that so many raunchy Hollywood comedies fall victim to. We can see dozens of naked women, but never do we see our lead starlet in the buff. That would be worrisome and objectifying of course, which is good enough for all those supporting B-list cast members, but not for our precious, virginal lead.

*Good Luck Chuck* obviously wants to cash in on the raunchy comedy craze re-ignited by Judd Apatow's films (*The 40 Year-Old Virgin*, *Knocked Up*). But those movies, goofy as they are, actually feature real characters responding to real situations in ways that real people might.

*Good Luck Chuck* does, at least, posit a number of interesting questions: how many three-breasted women are there in the world? Will hack screenwriters ever stop writing dialogue for children that sounds like it should be coming from the mouths of 35-year-old standup comedians? Is Dane Cook just a caveman some Hollywood producer shaved and taught to speak phonetically?

Good questions, all. We can thank *Good Luck Chuck* for raising them—but sadly, not for answering them.

MATTHEW HALLIDAY

# Amanda Bynes



# Sydney White

Freshman year  
is no fairy tale.

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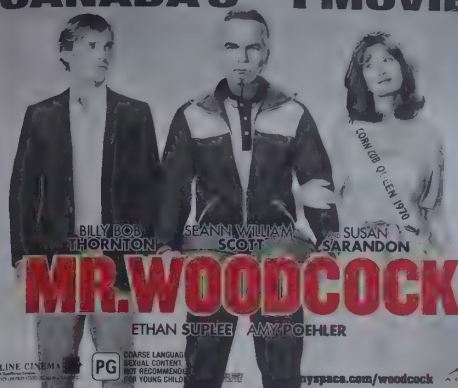
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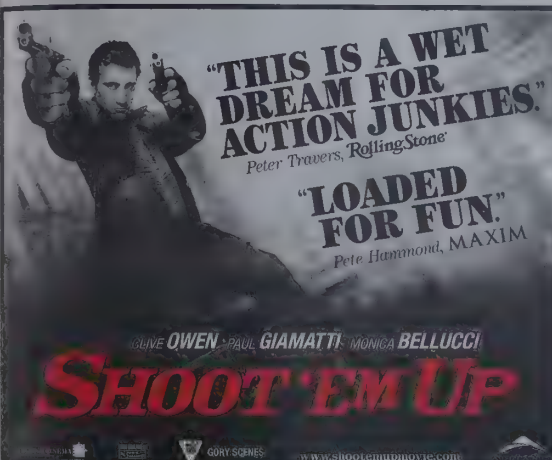
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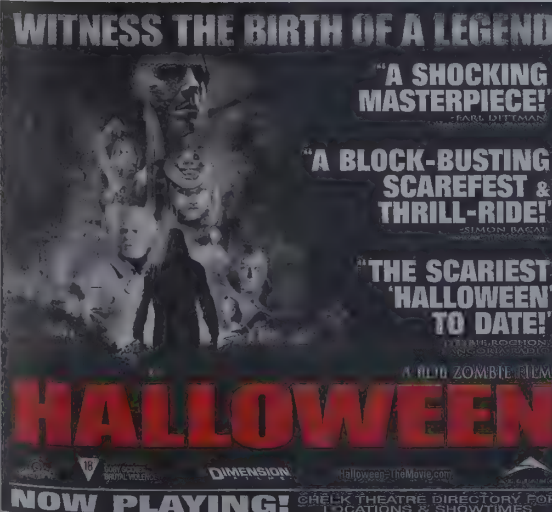
"THIS IS A WET DREAM FOR ACTION JUNKIES." Peter Travers, *Rolling Stone*

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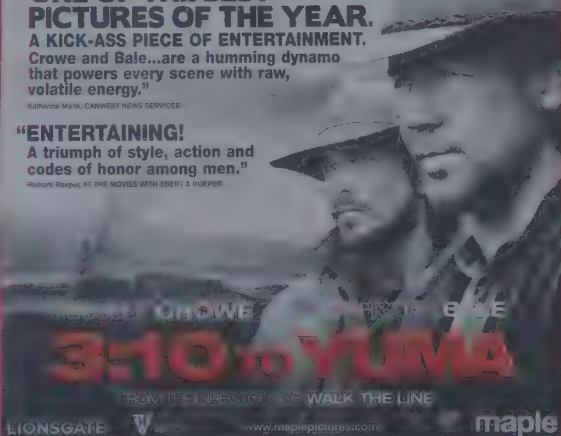
★★★★★

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DANE COOK

JESSICA ALBA



True love is a  
blessing and a curse.  
She's the blessing.  
He's cursed.

## Good Luck Chuck



DIRECTED BY MARK HELFRICH SCREENPLAY BY JOSH STOLBERG  
LIONSGATE 18+ RATED CONTENT www.maplepictures.com KARZ

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# Kibbutz like a knife

Communal living means ostracism for the young hero of *Sweet Mud*

**SWEET MUD**  
Directed by Dror Shaul. Starring Tomer Steinhof, Ronit Yudekevitch. Fri-Sun, Sept 21-23. Metro Cinema (Zedler Hall, The Citadel).  
★★★★★

ITS 1974, MERELY A MATTER OF months after the Israelis beat back Egypt and Syria during the 20-day Yom Kippur War, and young Dvir (Tomer Steinhof)—a 12-year-old living on a kibbutz in Israel—is less worried about the continuing tensions that marked that conflict than he is about some rather serious problems of his own.

Dvir, a celluloid stand-in for writer/director Dror Shaul, is one of the many children raised separate from their parents on the kibbutz. Fatherless, his mother in a mental institution, he's the subject of a fair amount of unthinking jibes from the other children as well as occasionally callous treatment from the adults. He doesn't fit in, and on a commune that depends on a certain amount of conformity and unquestioning obedience, the poor kid is fated to have a difficult time of things.

When his mother Miri (Yudekevitch) reappears from the institution, things do not change for the better. She's obviously a fragile sort, chasing after the ghost of her dead husband and unwilling to pitch in with everyone else with the various daily tasks. This does not make her a pop-

ular person on the kibbutz. Dvir instinctively tries to play parent to her, but he's clearly unable to cope—and making things even worse, the others, children and adult alike, have simply left him to the task with little show of sympathy.

The possibility of a complete family unit once again arises with the arrival of Miri's lover Stephan, a charming 70-year-old whom Dvir initially rejects because of his age but who gives the young boy at least a slight hope that things may turn out for the best. Alas, as with all such brutally honest films about childhood—*The 400 Blows*, *Mouchette*,

southern Israel) is even partially an accurate reflection of his childhood, then you have to give the man credit for surviving the experience, not just for taking his lumps as the odd kid out in a small community where any difference is automatically grounds for constant barbs and bullying, but for apparently being witness to some fairly strange scenes of bestiality—possibly one of the most arresting early images in any film this year.

A darkly funny and despairing tale of childhood, *Sweet Mud* is also a fascinating view of the principles that guide these communities. Shaul and cinematographer Sebastian

**Dvir takes his lumps as the odd kid out in a small community, and also witnesses some strange scenes of bestiality—possibly one of the most arresting images in any film this year.**

*Pixote*, *Murmur of the Heart*—any such hope is always interlarded with bittersweet reality, and Dvir eventually has to make some terrible decisions.

If *Sweet Mud* (loosely based as it is on the time Shaul spent in the early '70s growing up on a kibbutz in

Eidschmid show the operation of the commune through the change of seasons, with beautiful landscapes and calm work scenes, as well as the sense of community, internal politics and unyielding rules that make Dvir's life so hellish.

TOM MURRAY



## DVD Dictator

These are the discs you must buy this Tuesday

### KNOCKED UP/ THE TV SET

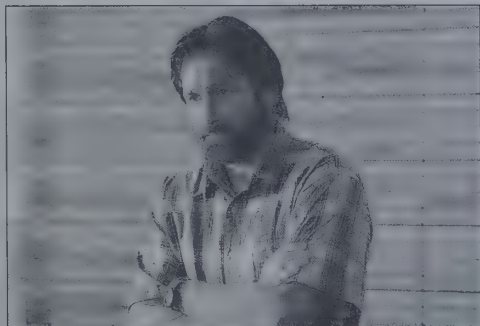
Judd Apatow's sweet and raunchy (swaunchy?) pregnancy comedy *Knocked Up* is the week's big DVD release—it comes in a special edition complete with the usual Apatovian cornucopia of deleted footage and behind-the-scenes horseplay. But why not show some love this week as well for *The TV Set*, written and directed by Jake Kasdan, a charter member of the Apatow clubhouse who also helmed the *Franks and Cereks* pilot. This one's a satire on network television starring David Duchovny as a frustrated writer and Sigourney Weaver as a steel-listed suit.

### BLACK BOOK

Paul Verhoeven's kinky WWII spy thriller is one of the most daring, stimulating, shocking and devilishly entertaining popcorn flicks of the year. With a starmaking lead performance by Carice Van Houten as a Jewish woman working for the Dutch Resistance who goes undercover as a Nazi secretary.

### BUG/SPIDER BABY

Two forgettable cult films with insects on the brain. Bug is William Friedkin's demented adaptation of Tracy Letts' motelbound stage play about a passionate one-night stand that gives way to paranoia and madness—Ashley Judd's demented climactic monologue is truly one of the ages. And *Spider Baby* is Jack



### THE TV SET

David Duchovny channels his rage

Hill's unclassifiable 1964 comedy about an inbred family of psychopaths, freaks and killers—it was an obvious influence on such darker films as *The Texas Chainsaw Massacre* and *The Hills Have Eyes*, and it's newly restored on DVD.

### THE STENDHAL SYNDROME

Dario Argento's 1996 thriller is one of more disturbing entries in his long and bloody oeuvre—this one's about a rape victim with a bizarre mental condition that causes her to go into a swoon whenever she's exposed to beautiful art. Playing the rape victim is Asia Argento, Dario's daughter.

Yep. His daughter. Shudder.

## SEE biscuit

Senator Ernie Chambers of Nebraska is launching a lawsuit against someone who he says has caused widespread death and destruction and inspired terror in millions of people. That's right—he's suing God.

Chambers says he was inspired to launch his unusual legal action to bring attention to the problem of over-litigation. "People might call it frivolous," he said, "but if they read [the lawsuit] they'll see there are very serious issues I have raised."

★★★★★

**TRIUMPHANT!**

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FREE PARKING AT BACK ENTRANCE

THE NEW TV SEASON IS UPON US. THIS IS THE time of year when new shows, crappy and good alike, descend upon us like the proverbial plague of locusts (only with less chewing of the scenery). I'm beginning to suspect that network executives are greenlighting series with the aid of a Magic Eight Ball. Let's try it, shall we?

Shakelshakelshakel  
Will Cane's Jimmy Smith be able to outclass his own work on *The West Wing*? Very doubtful.

Will *Moonlight*'s vampire PI solve more cases than *Angele*? Concentrate and ask again.

Will the Internet collapse from NC-17 *Bionic Woman* fan fiction? Better not tell you now.

But where you might have heard ill about *Pushing Daisies* or *Back to You*, I've got a few more titles up my sleeve that you might want to check out (or avoid altogether).

This Sunday, September 23, we've got Hugh Jackman's TV baby, *Viva Laughlin* (ABC). On the surface, this sounds like it could be a stinker. A musical dramedy set in Vegas? Let me reiterate: musical? Then again, ABC had high hopes for *Cap Rock* in 1990. But Hugh Jackman is a talented man, and this has promise because of his presence. It's also based on the BBC hit *Viva Blackpool*, which is terrific. Frankly, though, I doubt that Americans are ready for it. Why this is on ABC, where it will die a quick death, is beyond me. I can see it working much better on extended or pay cable.

Speaking of quick deaths, it's worth checking out *Reaper* (starting Tuesday, September 25 on CW). As far as concepts go, this one hits the jackpot. A twentysomething

## TELEPROMPTER

NICOLA SIMPSON KHULLAR

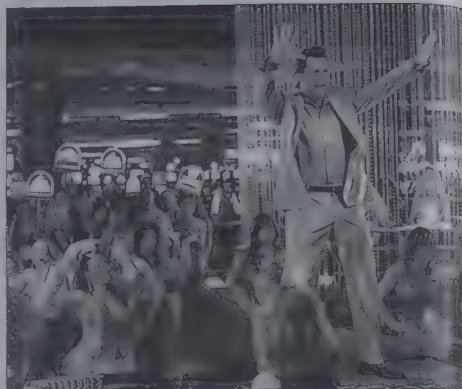
slacker discovers that his parents accidentally sold his soul to the Devil (Oops! Our bad!) and now he has to work as The Horned One's bounty hunter. The first episode was exec-produced and directed by Kevin Smith (*Clerks*, *Dogma*), but details are a little fuzzy on how long he'll support the fledgling series.

As for stuff that won't be on my PVR this season — first off is *Survivor: China* [unless one of the challenges is ingesting massive quantities of kays].

I'm also avoiding *Covenan* (begins Tuesday, October 2 on ABC), for the simple reason that the commercials were enough. This show (and the commercials from which it was spawned) are the B Sharps of the new season. Cute and funny at first, but more and more irritating the more you encounter it. I'd rather see the Geico gecko get his own talk show.

Also off my list is *Big Shots* (Thursday, September 27, ABC and CTV), which is too bad. Dylan McDermott, Michael Vartan, Christopher Titus, Josh Malina, all humungers. But this just looks like *Desperate Housewives* for men, and this particular housewife isn't quite that desperate yet.

I'm also considering a boycott of police procedurals. Sorry, I'm sick to death of them. The *CSI* franchise started running out of steam a long time ago. On the other hand, it seems to be the only thing keeping Spike TV



### HUGH TUBE?

Hugh Jackman swings his hips in *Viva Laughlin*

going. Frankly, unless CBS decides to do a promotional crossover where our wonder sleuths find the grisly remains of *Two and a Half Men*, I've lost interest.

So will *Teleprompter* like the new season? Cannot predict now, try again later.

### PARTY ON, GARTH

CANADIAN THEATRE IMPRESARIO GARTH Drabinsky has decided to become the Mark Burnett north of the 49th. *Triple Sensation*, his new reality show (begins Sunday, Octo-

ber 2 on CBC), is trying to find the next big Canadian triple threat: singer/actor/dancer.

But since Canadians are too polite to participate in a vicious voting campaign for the next Martin Short, the winner will be decided upon by a panel of industry big wigs (just what has Cynthia Dale been up to lately?).

The winner gets a \$150,000 scholarship to presumably get the hell out of Canada, where budget cuts to the arts would mean living on KD for the next 10 years.

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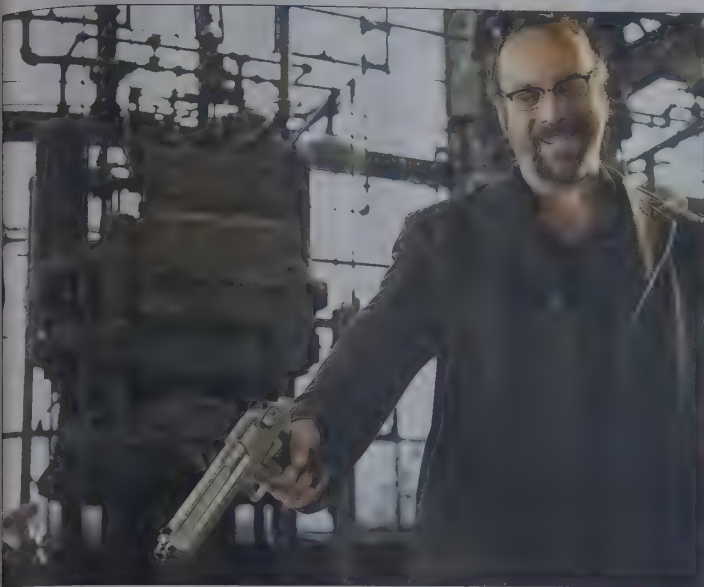
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**SHOOT 'EM UP**

Paul Giamatti chews so much scenery in this one, the costume designer should have given him a bib

**2 DAYS IN PARIS**

Julie Delpy and Adam Goldberg spend 90 minutes bickering sarcastically with each other, and yet at the end of the movie, they still seem like a fantastic couple. Yes, they're just that adorable.

★★★★☆

**3:10 TO YUMA**

Decent enough, but with Russell Crowe and Christian Bale in the cast, you expect something more. Call it *Gunfight at the Merely OK Canal*.

★★★☆☆

**THE 11TH HOUR**

Doom, gloom, and DICaprioli. It's the perfect

hybrid of *An Inconvenient Truth*, *The Day After Tomorrow*, and *What's Eating Gilbert Grape!*

★★★★☆

**BALLS OF FURY**

Hey, Dan Fogler: Jack Black called, and he wants his chick back.

★★★☆☆

**BECOMING JANE**

Shakespeare in Love meets *Pride and Prejudice* in this romance starring Anne Hathaway as a lovestruck young Jane Austen. Pleasant enough, but designed more for chick-lit fans than hardcore Janeites.

★★★★☆

**THE BOURNE ULTIMATUM**

If there's a more exciting sight than Matt Damon running down streets, leaping through windows, driving cars off rooftops and beating up hired assassins using nothing more than a book, we don't want to know about it. Our hearts couldn't take it.

★★★★☆

**THE BRAVE ONE**

Director Neil Jordan and star Jodie Foster do their best to bring some gravitas to this urban-vigilante drama, but they're fighting a losing battle against a silly and implausible script that, despite its title, seems scared of addressing any of the issues it raises.

★★★☆☆

**THE BROTHERS SOLOMON**

Will Arnett? Funny! Bob Odenkirk? Funny! Will Forte? Well, he's kind of hit-and-miss, but for the sake of this blurb, let's call him funny as well. But *The Brothers Solomon*? Funny only once about every 15 minutes.

★★★☆☆

**DEATH SENTENCE**

What would happen if, instead of dancing away his frustrations in an empty barn, Kevin Bacon shaved his head and became an armed vigilante? One of the more laughable moves of the summer, that's what.

★★★☆☆

**HAIRSPRAY**

A latex-encased John Travolta is no substitute for Divine. This musical version of John Waters' 1988 camp classic is a connoisseur's salute to nonconformity, but at least the songs are great.

★★★★☆

**HALLOWEEN**

Illinois never looked seedier than it does in Rob Zombie's "reinvention" of the venerable slasher-movie franchise. But despite the blood, the brutality and the rampant misogyny, it's just not very scary.

★★★☆☆

**THE HUNTING PARTY**

Richard Gere is fun to watch as a burnt-out telejournalist on the trail of a Serbian war criminal, but as a whole, this attempt at creating a Bosnian version of *Three Kings* suffers from an inflated sense of its own outrageousness.

★★★☆☆

**INTERVIEW**

If you think Stephen Colbert's sit-down with Richard Branson was a trainwreck, you ain't seen nothing yet.

★★★★☆

**MR. BEAN'S HOLIDAY**

It's just like Jacques Tati, only crappier and unhappier!

★★★★☆

**MR. WOODCOCK**

Billy Bob Thornton's new policy of playing only the most hateful, misanthropic characters imaginable has given us the black-hearted joy of *Bad Santa*, but it's more resulted in

stuff like *School for Scoundrels*, *The Bad News Bears* and this unpleasant comedy about a kid-hating gym teacher.

★★★☆☆

**THE NANNY DIARIES**

A surprisingly thoughtful look at class issues disguised as a *Devil Wears Prada* chick-lit comedy. Call it nanny-disestablishmentarianism.

★★★★☆

**RUSH HOUR 3**

Not even Jackie Chan's awesome kung fu powers can save this lame action "comedy," whose script was apparently written with the aid of a bingo-ball drum of plot clichés and racial stereotypes.

★★★☆☆

**SHOOT 'EM UP**

Paul Giamatti and Clive Owen enjoy themselves mightily in this op-ed-up, camped-up action-movie satire. Whether you enjoy yourself to the same extent depends on your appetite for gunfire... and, oddly, breast-feeding scenes.

★★★★☆

**THE SIMPSONS MOVIE**

It neither sucks nor blows. In fact, it's consistently, uproariously funny—which is more than you can say for the TV series lately. Credit the brisk pace and tight sight gags to director David Silverman—or at least his non-union Mexican equivalent.

★★★★☆

**SUPERBAD**

This jubilantly raunchy teen comedy is hilarious—but be sure to see it now before every fratboy in town starts wearing "McLovin' T-shirts."

★★★★☆

**WAR**

What is it good for? Absolutely nothing! Hmmm... too obvious? Okay, how about this one: *War* is not healthy for children and other living things. No! Well, I give up. E-mail your snotty War capsule reviews to [prmatychuk@see.greatwest.ca](mailto:prmatychuk@see.greatwest.ca).

★★★★☆

## Beyond the Blurbs

This week: More on *Eastern Promises*, pro and con

"KRAIENLY HAS A FILMMAKER BEEN LESS interested in his ostensible protagonist than Cronenberg is with Naomi Watts' Anna—an audience surrogate she disappears for long passages, only to resurface to do inane things like confront possible maniacs on the sidewalk, screaming 'She was 19! She was just a child!'"

"The film only truly comes to life in its most lauded big setpiece, an already lauded knife fight staged in a Russian bathhouse, with Mortensen's tattooed body naked and frighteningly vulnerable. Less whip-crack fast (like so many hand-to-hand combat scenes) than keyed in to the film's natural time delays and restrictive heaviness, this bravura moment gets at a world of hurt that the film's otherwise hokey bitany of dirty gangsters and stolen babies can only hint at." —Michael Koresky, *IndieWire*

"DAVID CRONENBERG'S LATEST IS A fairly traditional gangster story. With less violence and graphic language and maybe filmed in black-and-white, it could have been

released back in the 1940s. What makes it great is that it's a David Cronenberg movie; he tells a compelling story, filled with his own particular obsessions. It's personal, unpretentious and unassuming. It's basically what Manny Farber used to call an 'underground movie,' or the type of movie that doesn't call attention to itself, although it does contain its own sublime artistry."

"*Eastern Promises* is also Cronenberg's first real 'food' movie, and he luxuriates in showing the richness and seductiveness of the Russian food, vs. the bland, junky quality of the regular English food consumed by Anna and her family. It's surprising that Cronenberg hasn't taken on a food theme before this, as it's another melding of flesh and manufactured, outside material." —Jeffrey M. Anderson, *Combustible Celluloid*

"EASTERN PROMISES IS A STRAIGHTER version of *Inland Empire*, which is not to say that it isn't totally queer. In a crucial scene, Vincent Cassel insists on watching Viggo Mortensen fuck a whore from behind; and in another,

er, Mortensen's balls-out escape from the grip of two goons inside a Turkish bath ingeniously suggests a hot and sweaty fuck session. The film's Russians are not conceived beyond vodka-guzzling stereotypes, and Steven Knight's screenplay, much in the spirit of the atrocious *Dirty Pretty Things*, essentially transforms the nightmare of thwarted immigrant dreams into a tawdry sex expo, but Cronenberg's contemplation of codes of masculine honour by anxiously putting the male body on the line is deliciously transgressive." —Ed Gonzalez, *Slant*

"THE SCRIPT WAS WRITTEN BY STEVEN KNIGHT, who had already exploited this subject in *Dirty Pretty Things* and then risen above it in *Amazing Grace*. But Cronenberg takes Knight's sociological fascination and twists it into exploitation movie nuggermugger. Trouble is, he's done this kind of lurid exaggeration for so long that his grindhouse tricks have no kick. Instead, they have gruesomeness. Look how gruesome the human body is! Look how gruesome

**VIM AND VIGGO**

Mortensen and Watts in *Eastern Promises*

human beings are! Paul Verhoeven or Brian De Palma would make you laugh and think: Cronenberg makes his fans feel 'smart' at the clichés they've swallowed...Too bad Cro-

nenberg didn't get the *Dirty Pretty Things* script; that story about illegal trafficking in body parts might have been ideal for him." —Armond White, *New York Press*



# “YOU

## DON'T REALLY KNOW

# CRONENBERG,

## DO

# YOU?”

David Cronenberg Reveals  
A New Side Of His Directorial  
Personality With *Eastern Promises*

story Paul Matwychuk

**W**hen I tell David Cronenberg that his latest film, a crime picture called *Eastern Promises*, seems like one of his least obviously “Cronenbergian” projects, he responds with a sly chuckle.

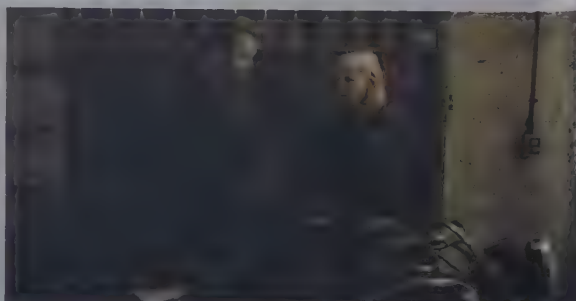
“Ah,” he says playfully, “but you don’t really know Cronenberg, do you?”

Gee, I sure thought I did. Canadian director, right? Did a couple of experimental films in the late ‘60s. Made some cash with a string of low-budget but high-impact horror films—*They Came From Within*, *Rabid*, *The Brood*, *Scanners*. Got noticed in cult-movie circles for his distinctive fixation on disease and other invasions of the body. Started getting access to bigger budgets and bigger actors—James Woods, Christopher Walken, Jeff Goldblum—and with *The Dead Zone* and *The Fly*, even found a way to make films for Hollywood studios without compromising his art. If anything, his stuff was more twisted than ever. Earned a new level of critical respectability with *Dead Ringers*, guiding Jeremy Irons through a virtuoso performance as identical-twin gynecologists undergoing a mutual personality breakdown. Took two

“unfilmable” novels and filmed them—*Naked Lunch* and *Crash*. Couldn’t get many critics interested in *M. Butterfly*, *eXistenZ*, or *Spider*, but came back in a big way with *A History of Violence*, probably the best-reviewed film of 2005. Now he’s 64, a lion of international cinema, a former Cannes jury foreman, one of English Canada’s “big three” arthouse filmmakers (along with Atom Egoyan and Guy Maddin). Renowned for his intellect, but also capable of doing a hilarious two-episode arc on TV’s *Alias* playing a scatterbrained, “facon”-munching vegetarian mad scientist. Yeah—David Cronenberg!

I just never figured him for someone who’d make a potboiler about Russian gangsters.

*Eastern Promises* stars Naomi Watts as Anna, a midwife at a London hospital trying to track down the family of a young pregnant Russian woman who died in her care while delivering her baby. The trail of clues leads her to The Trans-Siberian Restaurant, where she encounters Semyon (Armin Mueller-Stahl), the establishment’s owner, whose grandfatherly demeanour conceals his true identity as one of the city’s most ruthless gang bosses;



Viggo Mortensen and Naomi Watts star in David Cronenberg’s *Eastern Promises*. Photo by Peter Mountain

as well as Nikolai (Viggo Mortensen), one of Semyon’s underlings, to whom Anna feels an uneasy attraction even as she fears his capacity for violence.

Like all of Cronenberg’s films, *Eastern Promises* has a strange, dark, inextinguishable pull. The sets and dialogue feel stylized and slightly artificial, yet there’s a solidity to them all the same—a result, perhaps, of Cronenberg’s

palpable intelligence, his magisterial, classical camera style and his distaste for irony. He takes the material seriously. If it feels like only a minor entry in the Cronenberg canon, it’s because—at least upon a first viewing—it lacks the metaphorically rich subtext of his best work. It doesn’t get under your skin. As scripted by Steven Knight (*Dirty Pretty Things*), it’s just a crime picture. An intelligent, well-made

crime picture featuring an engrossing, quietly charismatic performance by Viggo Mortensen (whose spectacular, stark-naked steamroom fight scene is already the stuff of legend), but still just a crime picture.

Nevertheless, there's something about the film's rich atmosphere of leather coats, velvet chairs, heavy food, and lugubrious Russian folk songs that has lingered with me long after seeing it. And there's a late revelation about the full nature of Nikolai's motives that makes me want to watch the film all over again,

know me from that, but they only know what that movie gives them. There's a *thousand* movies I would be interested in making if I could live long enough to do it, and a lot of them would not fit into any pattern. Maybe Spielberg does, but I don't have the ability to do any project at any time—I can't say, "Oh, now, in the arc of my career, I will do a musical comedy." First of all, I don't even think about the arc of my career—I leave that to others. It's not creatively very profitable, you know? So when I see something that

underwear, showing his tattoos—I doubt that's ever happened. But you believed it, didn't you?

**SEE:** You're right—I did believe it!

**DC:** Right. Now, a lot of the things that are said in that scene, "I died when I was 15, I've lived in the Zone ever since," renouncing your mother and father—all of those things have been said by Russian criminals as part of their understanding of what it means to become a thief. It's accurate in some ways, but compressed and distilled. There's as much fantasy in this movie as in any of my movies. You invent characters. It's as much an act of fantasy for me to create Anna, the midwife, as it is to create the bad guys in *Videodrome*!

**SEE:** To what extent, then, did you immerse yourself into research into how that world operates?

**DC:** Well, we did a lot of research. We didn't try to contact criminals or anything like that, but there's a lot of information out there. Viggo found these books called *Russian Criminal Tattoo*, which are really stunning books about the Russian prison subculture, which had a big influence on where the script eventually went—the tattoos figured much more prominently in later versions of it. And I read a book called *Violent Entrepreneurs*, which was a very dry, sociological study of the origins of Russian gangs, but which was very interesting, because a lot of those gangs came from sports teams who had been training for the Olympics and suddenly with the fall of communism, they had no money. So there you are: you're a karate master or a boxing master and you've got a bunch of colleagues who are very disciplined and no strangers to violence, but with no money. So what do you do? You become a gang. It was information that didn't go directly into the script, but it's a detail that makes you realize that what you're watching in Russia now is capitalism in its most raw, basic, virulent form. It's a sociological experiment going on before your very eyes.

**SEE:** I was very taken with the main set of the film, this opulent restaurant. You're a director who really seems to think a great deal about the textures of your film and creating settings that reflect the nature of the characters and the underlying themes of the script. Could you tell me a little bit about the design of that set?

**DC:** Well, it's a fantasy as well. Anna lives a drab, lower-middle-class life in London, and eats that kind of food and lives in that kind of light and has denied her Russian heritage. And suddenly she finds herself in this world that's full of colours and exotic foods and textures she'd never see in her normal life. And it awakens an interest in her own Russian past. Knowing that's the structure, that really controls what the restaurant will be like. I wanted it to be more flamboyant than the description in the script. I wanted it to be a transplanted Russia. For me, it's always all about coming up with physical things—sets, costumes, actors—that can provoke abstract thoughts.

**SEE:** What kind of conversations did you have with Mortensen about this role, which in some ways recalls his character in *A History of Violence*? Do you tend to talk specifics, or do you talk about more abstract, big-picture stuff?

**DC:** Oh God, the transcript is 800 pages. We talked for six months before we did it. What watch would he wear, what suit would he wear, what would his hair be like? Viggo has a very directorial understanding of movies, but his focus is primarily on his character, where he comes from, his life from birth to page one of the script. And with Nikolai, all of that is very mysterious. We never really know everything about him, and you never know when he's

lying and when he's not. But believe me, Viggo knew the meaning of every tattoo on his body. **SEE:** I've obviously got to ask you about his big naked fight scene. Do you have to choreograph a fight scene differently when one of the guys is naked? Not in the sense of having to hide his anatomy from the camera, which you obviously don't, but do people fight differently when they're naked?

**DC:** I think not, at least not in this case. Wherever Nikolai learned to fight, you would have to be prepared to do the same things whether you had boots on or slippers on or no clothes at all. Yes, you're much more vulnerable when you're naked, and that's the point of the scene, but the guys who do that kind of fighting—they say you have to forget about what pain you're going to suffer. You know you're going to suffer and you can't worry about it. If a guy's got a knife, you have to accept you're going to get cut and you can't get distracted by that. Otherwise you're going to die.

**SEE:** The other scene in the movie I remember most vividly, weirdly, is one I haven't seen any reviewers mention. It's the scene where that guy sings "Otchi Chornya" to the customers at the restaurant. It has nothing to do with the plot or any of the main characters, and yet it's really stuck with me. So I guess my question to you is, am I just nuts for singling it out? Or does that scene mean something to you as well?

**DC:** It means a lot! And I gave it a lot of screen time. It's the idea of the old Russia. Those beautiful old ladies in the scene—I had no idea they were going to start singing along, or look at the birthday girl with their hands over their hearts. It's a very emotional scene. I think. The woman in the scene is 100 years old—think of the things she's seen, she dates back to czarist days. And of course the music encodes so many political and emotional and national ideas. I love that scene. I wanted it to take its time.

#### EASTERN PROMISES

Directed by David Cronenberg. Starring Viggo Mortensen, Naomi Watts, Armin Mueller-Stahl, Vincent Cassel. Opens Fri, Sept 21 in select theatres.

#### MARKED FOR LIFE

A Russian Prison Tattoo Lexicon  
By Kevin Wilson

Being obliged to wear a scarlet letter is no treat, but it might be better than having eyes forcibly tattooed on your groin.

In Russian prison, tattoos aren't just self-inflicted signs of resistance, of rank, or of reputation. They also form of punishment and of humiliation. Eyes on the groin (positioned to take advantage of the existing "nose" marks you see as you "downcast." On the lower backside they mean you're used to satisfy the sexual urges of your fellow inmates. On your chest, eyes mean that you won't be caught napping.

Getting a tattoo is serious business, and not just because the methods and the mixture of urine and soap used to create the tattoos frequently result in death. Tattoos can tell your fellow inmates to back off, if you're lucky. Or, they might mark you for exploitation. It's important to know how to read the signs.

**SAILING SHIP:** I'm down with your escape plan.

**BARBED WIRE ON FOREHEAD:** I'm here for life.

**CAT:** I'm a thief!

**SS INSIGNIA:** I've never confessed.

**SWASTIKA:** I think the prison authorities can go fuck themselves (but I'm not necessarily a Nazi sympathizer).

**SNAKES AROUND NECK:** I'm still oppressed by the Communist system.

**STARS:** I've been in prison one year for each point on my stars.

**SKULL:** I'm a murderer.

**CANDLE STICKS:** I can mess you up.

**MADONNA AND JESUS:** I've been a criminal since I was a kid.

Sources: Foreign Prisoner Support Service, Wikipedia.

Further Reading:

*Russian Criminal Tattoo Encyclopedia Vols 1 & 2*, Danzig Baldev



Viggo Mortensen (far left) and Armin Mueller-Stahl (second from the left) star in David Cronenberg's *Eastern Promises*. Photo by Peter Mountain

**Yes, you're much more vulnerable when you're naked, and that's the point of the scene, but the guys who do that kind of fighting—they say you have to forget about what pain you're going to suffer. You know you're going to suffer and you can't worry about it. If a guy's got a knife, you have to accept you're going to get cut and you can't get distracted by that. Otherwise you're going to die.**

—David Cronenberg, on the soon-to-be legendary naked fight scene in the movie *Eastern Promises*

paying even more attention this time to the subtleties of Mortensen's performance.

David Cronenberg talked to *SEE Magazine* early in September, just before *Eastern Promises* debuted at the Toronto International Film Festival, where it would go on to win the People's Choice Award. Here's our conversation.

**SEE Magazine:** How did this script come to your attention? It wasn't a project you initiated, was it?

**David Cronenberg:** No, I think it had been languishing at BBC Films for some time—I believe Steven Knight wrote it before he wrote *Dirty Pretty Things*, in fact, but it didn't get made there for internal reasons. I don't know why. And eventually a clever agent thought, "Hmmm, this is something that David might be interested in." And it was.

**SEE:** That surprises me a little, because except for maybe all the business with the Russian gang tattoos, the overlap with your work doesn't leap out of the script.

**DC:** Well, that's always the paradox, because people see my movies and they think they

I'm interested in, I'm just interested in it. I don't think, "Oh, but people won't expect this from me." And I don't seek out material just to surprise people either. So here, I'm reading the script and I'm thinking, "Oh, this is pretty interesting, very good dialogue, good characters." I see Nikolai and go, "Wow, Viggo could be great in that, I love working with Viggo." And I also see that it's a multicultural movie—in London, you have all these subcultures who have to collaborate with each other in their criminal enterprises, but at the same time they've brought their ancient hostilities and rivalries with them from their old countries, and I find that interesting as well and very juicy in terms of drama. You get a lot of textures, a lot of languages, a lot of conflicts.

**SEE:** I guess that's what I'm thinking about when I say that the film has a different feel from a lot of your other work—it feels like it's taking place in a modern social reality instead of a fantasy world or the real world as seen through a distorted perspective.

**DC:** But it is stylized, you see. A ritual induction of someone in a restaurant by a bunch of mob bosses while he stands there in his



## The neverending gory

You think it's easy coming up with songs like "Meat Hook Sodomy"?

### CANNIBAL CORPSE

w/ The Black Dahlia Murder, Goatwhore, Absence, The Red Chord Sat. Sept. 22, Dinwiddie Lounge (U of A) Tickets available through Ticketmaster

"WE HAVE SONGS LIKE 'BRAIN Removal Device' and 'Five Nails Through the Neck' on the new album, and those are really specifying a unique situation, not just general carnage. The very general subjects we covered a long time ago."

So says Alex Webster, bassist and founding member of the nearly 20-year-old death metal group Cannibal Corpse.

It's surprisingly amusing how innocuous our conversation sounds, what with this polite and frankly quite earnest man on the other end of the phone line describing how, after a long career of penning songs detailing fictional accounts of torture, murder, dismemberment—and more often than not, the sexual gratification to be derived from said activities—it's a challenge to think of fresh scenarios of human-targeted bloodsport.

You can't help but suppress a chuckle as he describes the process.

"We just try and come up with different song ideas and obscure storylines. It can't just be a generic song. Like, 'Oh, zombies have taken over the Earth.' We've already done that. So, let's see—I'm just thinking off the top of my head here—we could talk about a zombie that lives in the basement of an abandoned church and occasionally kids come down there and play or something... I don't know what. But you have to think of a really horrifying situation that's not just general."

Such as the already noted "Five Nails Through the Neck" wherein we are treated to an inventory of lethal wounds: "60 nails adorn the



**WAVE OF MUTILATION** Even after 20 years, Cannibal Corpse keeps their carnage fresh

fool/12 on each leg and arm/Four of them aerate his face/Three puncture his abdomen and leave his vitals oozing."

But to tell you the truth—and as anyone who owns a Cannibal Corpse album can tell you—this track off of their most recent album, *Kill*, ranks among their more family-friendly fare. Previous titles such as "Meat Hook Sodomy," "Necrophile," and "Post-Mortal Ejaculation" have gotten the band banned at various times all over Europe and

Australia. But mention an incident like the one where German officials decreed that Cannibal Corpse would not be allowed to play any of the songs off of their first three albums—*Eaten Back to Life*, *Butchered at Birth*, and *Tomb of the Mutilated*—and Webster says he's baffled. Not by people's objection to the material on those records, mind you, but by the sheer inconsistency of the verdict.

"On our fourth album we had songs like 'Fucked with a Knife' and

all these songs that were just as bad as those on the first three... We were able to continue playing all these other violent songs, as long as we didn't go near the first three!"

As far as the psychology behind the minds that would write such material, Webster gives the standard response from most bands that perform extreme material, be it hip hop, punk or metal—namely that the music is, firstly, simply entertaining; secondly, a form of release; and, thirdly, that it's up to parents,

not governments, to monitor what kids are listening to.

Which is fine by me, because, firstly, Webster sounds so normal I have no reason to doubt him; secondly, if he were truly aroused by the thought of eating babies and whatnot, I'm grateful he chooses not to share that information; and, thirdly, if no one had bothered to print their lyrics out, there'd be no controversy to speak of. After all, this is death metal, the subgenre where words are not so much sung as barked in an indistinguishable roar (often compared by fans and detractors to the sound of an enraged Cookie Monster) accompanied by a barrage of guitar and drums played so fast that while you may have no idea what the fuck they're going on about, it's difficult not to admire the technical dexterity on display. And marvel that they haven't succumbed to throat polyps or carpal tunnel syndrome by now.

"When I'm onstage, I know that if I headbang too long or whatever, I'm going to be just wiped," says Webster, pragmatic as ever about the absurdities of his craft. "I try and do 100 per cent, but you can't do more than that. We don't smoke—actually, our guitar player Rob [Barrett] does, but the rest of us don't, and in particular for [vocalist George "Corpsegrinder" Fisher], that would be bad for his lungs."

"We do try and keep track of our health; it's important, especially now that we've been doing it so long. When you're a kid you can kind of abuse yourself a bit—not get enough sleep, drink too much, eat a lousy diet—but we're veterans now and we do need to keep track of things like that. We know what we're capable of and we try not to push to far beyond that. You have to pace yourself."

ZOLTAN VARADY

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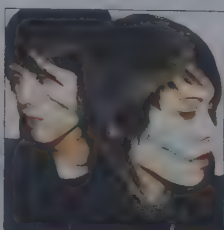
## HOT TICKETS

MUST-SEE SHOWS

TUESDAY, APPARENTLY, IS THE NEW FRIDAY night. And for once in this feast-or-famine town, audiences won't have any difficult decisions to make, as it's unlikely that fans of any one of these Tuesday-night performers will be too upset about missing out on the others.

### TEGAN AND SARA

■ Tue, Sept. 25, Winspear Centre  
The Quin sisters return to their home province with their mix of quirky pop harmonies.

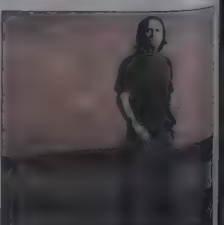


### THE TOASTERS

■ Tue, Sept. 25, The Starlite Room  
Yes, there's a lot of shitty ska out there (loads and loads of it). The Toasters, however, stand far, far apart from the steaming pile. The New York group has skanked through second, third, and fourth "waves" of the music with their integrity (and entertainment value) intact.

### KELLY JO PHELPS

■ Tue, Sept. 25, TransAlto Arts Bams  
This one's for the true roots crowd, who will need no introduction to this slide-player-led acoustic folk-blues. Quality, no-frills songcraft from one of Rounder Records' perennial favourites.



nizing and slick alt-rock stylings (their latest, *The Con*, was produced by Death Cab for Cutie's Chris Walla), after which they'll get the hell out again as fast as they can to their homes in Vancouver and Montreal.

### JETHRO TULL

■ Tue, Sept. 25, Jubilee Auditorium  
Okay, youngsters, before you scoff, check out Ian Anderson's crazed medieval monk look and surprisingly funky flute work on the DVD of the Stones' *Rock & Roll Circus*. Besides The Who, they're the best thing on there. Get ahead of the curve and pay your respects before they end up on a Wes Anderson soundtrack.

# Good on the bad and the ugly

Canadian rocker performs open heart surgery upon himself on *Hospital Music*



**TALES FROM THE GRIMLY HOSPITAL**  
Outspoken rocker and successful outpatient Matthew Good

**MATTHEW GOOD**  
w/ Data: Sun, Sept 23 (7:30pm). Myer Horowitz Theatre. Tickets available through Ticketmaster (451-8000).

MATTHEW GOOD HAS A LOT ON HIS MIND.

No surprise there, of course. The outspoken Canadian musician has made waves before, perhaps most memorably during his war of words with Nickelback's Chad Kroeger that even spilled over on to pages of big glossies like *Rolling Stone* (a remarkable feat, if only because the majority of Americans have no idea who the hell Good is).

This time Good's concerns are quite a bit more personal, and the dirt he's dish'ing largely concerns what most people would consider the most private of matters. His latest CD, *Hospital Music*, covers a

dizzying array of difficulties arising from the *annus horribilis* that was 2006, during which Good nearly died of a drug overdose, was diagnosed with bipolar disorder, and got divorced.

He might take some small measure of consolation that the recording recently topped the Canadian charts, bringing Good his first solo number-one album.

We sat down with the singer/songwriter during a recent promotional trip through Edmonton to talk about the record for a feature we semi-regularly run wherein an artist goes through their latest record track by track and provides a brief quip or comment concerning each song. We should have known this would have proven impossible with the loquacious Good. Consider what he had to say about the album's

opener, "Champions of Nothing":

"The first verse set is a bit of a reflection of a speech that Edward R. Murrow gave regarding the influence of corporate media on the fourth estate in the United States. I think it was in 1958 that he gave the speech, and I think that he mentioned... I used a line in it about what will happen when Hollywood runs out of Indians. I used it in a different context, a social context, very much in reflection of Vancouver—the kind of West Hollywood that a lot of the downtown core has become. It's replete with that new money. You've seen this massive influx of guys who are either trying to project wealth and the girls that come with it—who want the money. It's like an unspoken form of prostitution on both their sides. Within that, there is a massive vacuum of real character."

Fair enough, but here's where it became clear we might need to book an entire issue for Good's thoughts:

"And then it goes on then it goes on to start really talking about my own personal activities..."

You can call Good many things (and many have), but no one's ever accused him of being afraid to tackle heady themes.

From there, the album careens through a retelling of his overdose and the sense of abandonment he felt courtesy of his soon-to-be ex-wife ("You wake up and the person that was in your life for years, and was this predominant part of your life, never shows up. They never show up at all. You don't even hear from them, and it's a pretty stunning realization"), and then goes on to meditate on the commercialization of his Vancouver home, the war in Iraq, our societal detachment from one another, mortality, more on his divorce, and the world's current mood of "the stress, the mania, and the mass confusion."

Somehow he manages to even fit in a couple of covers of songs by the Dead Kennedys and Daniel Johnston before it's all over.

"It's my most blatantly obvious [record]," he admits, "but given the context of the last year it couldn't be anything but. If it wasn't it would have been insulting to myself."

Okay, but did all of this agonizing self-exploration help him in any way? Besides earning him a slot at the top of the charts, that is?

Well, Good says the album helped him arrive at the point regarding his divorce where "there was no anger.... You can only point the fin-

ger at yourself in the end."

Good for Good, though it should be noted that one of the tracks is called "She's in It for the Money," which casts just a smidgen of doubt as to whether he's completely got the anger out of his system.

But, as far as the much bigger issues of death and dying are concerned, Good says, "I'm probably way less afraid of the realities of mortality than I've ever been. Before... you know when you have those thoughts about what it would be like to be nailed by a car or shot, and it terrifies you? I don't have that problem anymore."

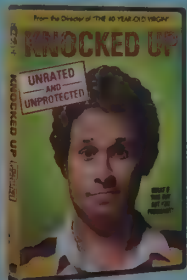
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## music



### Baby-faced Lovers

Better Friends Than Lovers bring Gerber-pop to Global Symphonic label

BROWSE THROUGH THE BANDS currently signed to the Vancouver-based label Global Symphonic and you'll find some pretty impressive names. There's Sunset Rubdown, with their experimental electro rock. There's Frog Eyes, with their experimental atmospheric rock. And there's The Organ with their experimental New Wave rock.

Recently, though, there's been another addition to this experimental West Coast clique: Better Friends Than Lovers. But according to guitarist Mandy Hardwick, the band's "experimental" pop lullabies aren't what make them fit in with those aforementioned bigwigs of the Canadian indie music. Instead, they claim, it's all about who you know and, well, where you're from.

"I wouldn't say that the label is entirely experimental," Hardwick says of Global Symphonic. "They look at a wide range of music. We fit in with everyone else [on the label] because we're a local band on a local label, not because we're necessarily experimental. It's kind of about representing the West Coast's music."

"We've always had a hard time comparing ourselves to other

bands," Hardwick continues. "In a way, it's kind of difficult to place our sound, so I think that's what Global Symphonic found attractive about us. It used to be a matter of figuring out where we fit in with other bands in terms of our sound, but a lot of the bands on the label are unique like that too. We have our own little category now."

Citing influences that range from Pinback and Arcade Fire to Bruce Springsteen and Fleetwood Mac, BFTL (the name comes from an old Aretha Franklin song) has a sound that's chelier than bubblegum and tangier than your regular sour soother. But they're no kitsch-pop Doodlebops either, as the quintet's debut full-length *Great Loves* (which is slated for an October 2 release) can attest to.

"Many people have noticed the album's playfulness," Hardwick explains. "I don't think we ever set out for our music to be childlike, but it just kind of happened. A lot of the time, our music comes across as very rudimentary. Maybe it's because we all have baby faces. I wanted to do a graphic of the Gerber baby but with our faces because we all have these

round baby faces.

"Really, though, we just want to get people active," Hardwick laughs changing the subject. "I don't know about Edmonton or Calgary, but the people in Vancouver don't dance. I think that's the biggest thing we wanted to do with the album: get people dancing."

And besides their strict "make-stuffy-people-dance" mandate, there's only one other rule governing Better Friends Than Lovers: Well, two, if you count their no-Aretha-Franklin-covers policy. "There actually isn't anything that ties us to that Aretha Franklin song," Hardwick says. "We did a show in Victoria and they did a review of us in the local paper, and they called us an Aretha Franklin cover band. We were like, 'Oh my God, we're not a cover band.' It's finally grown on me and I can finally appreciate it, but we also have a policy in our band that we're not allowed to sleep with each other. It's a good policy because I don't like drama. I'm not a drama queen. And if it's working so far."

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# Step right up and get your Fortune read

Calgary's Rocky Fortune crank up the old-school analog on their latest disc

## THE ROCKY FORTUNE

W/ 40 Thieves, National Frost. Sat. Sept. 22 (8pm). The Velvet Underground. Tickets: \$10 (incl.)

THE ROCKY FORTUNE WANT TO MAKE one thing perfectly clear. "If there is one thing I can't stand, it's being tagged as an alt-country band or a country rock band," says songwriter Todd Gesshe. "I don't listen to country music. No one in our band listens to country music."

True, Calgary's The Rocky Fortune are prone to the occasional twang. Indeed, they've even been known to throw down with a banjo, but they know how to mix up their influences.

And in their case, the influences are all over the map. Guitarist Ty Toews works his axe with Crazy Horse-style abandon. Gesshe is a self-confessed hip hop head. Drummer Craig Florence offers quartz-precision beats with chops that he honed as a teenager with Toews and Gesshe in the punk outfit Daryl's Grocery Bag. With a recently fleshed-out lineup that includes bassist Craig Van Berkel and Steve Fletcher on keys, it's no surprise that Gesshe is confused by the country-rock tags. It really only touches on one part of what The Rocky Fortune do.

This is brought into crisp focus mere seconds into "She Soviet," the leadoff track from their latest long-player, *Back of the Beeside*. Recorded



## PUTTING THE "ROCK" IN "ROCKY"

The Rocky Fortune explore life *Back of the Beeside*

in glorious analog, the song locks onto a hypnotic bass groove and layers of processed guitars before Gesshe's tongue-twisting mantras give way to an explosive shout-along chorus. It's a savvy bit of songwriting and it undeniably rocks.

"Maybe we deliberately produced it that way and put that as the first track to just basically tell people,

"Wake up. Quit calling us a country band," says Gesshe. "Let's just listen to it, and then you will realize that it is just not a fair tag to be throwing on our band."

If that song weren't enough, The Rocky Fortune also offer up a similarly propulsive title track. With its anthemic riffs, rapid-fire tambourine and solos that go for days, "Back of

the B-Side" is a fist-pumper that will knock the alt-country label flat on its ass.

To be fair, there is a reason The Rocky Fortune got those comparisons in the first place. If you weren't in the clubs for the band's powerhouse live show, you might have heard about them when they took home top honours in the Calgary Folk Music Festival songwriting competition. "Hot Black Blood" won the Best of Alberta category with an ironic tirade about this province's dependency on oil.

"I'm not a staunchly political guy," says Gesshe, "but looking at the political situation in Alberta, I wanted to kind of make light of what I'm seeing. It's all greed, greed, greed, greed, and we had an oil pump for a premier. That's what was really fuelling all of this and all this affluence. I wanted to shed a little light on that."

Like much of the writing on *Back of the Beeside*, "Hot Black Blood" is as smart as it is catchy. Even though the song is built upon Toews's lightning-quick work on the banjo, it's not country, it's folk—a distinction Gesshe is quick to make.

"If there is something I can do, it's write folk songs," he says. "Sometimes I'll get a little more heady and a little more free-verse with stuff, but I find when I'm writing songs, the stuff that I remember and the stuff that I like is Woody Guthrie, Leadbelly—just straight-up. Make it

rhyme, make it sound nice, make it fun like you want children to remember this, and you are really trying to share something with people and communicate it easily without making it an overwhelming challenge."

It's a delicate balance, but one that gets maintained throughout *Back of the Beeside*. While the band is delivering bluesy breakdowns, tumbling melodies and rhythmic give-and-take, Gesshe is penning infectious choruses for thought-provoking rockers. Whether the social awareness comes from the folk idiom, his love of hip hop or his punk rock background, Gesshe has mastered the difficult art of saying what he has to without the message ever getting in the way of the melody.

"I think a lot of people are afraid of politics, and that's the problem with the world," he says. "People think you are either political or not political, but that doesn't mean you can't have opinions on things, and strong opinions on things. It's just a matter of sharing a perspective."

"If someone is listening to a song and it just makes them think about a certain issue in a certain way, it is more inviting than someone in a political band who is driving it down your throat. It comes off more pretentious to me, I find, when someone is talking politics to you.... All I can do with a song is just paint a picture of what you see."

JASON LEWIS

## Bell rues "Belsen" ad

It's never a good idea to mention the Holocaust in your phone ads

BELL CANADA, THE COUNTRY'S LARGEST telecom provider, dialed a wrong number and pushed a few ill-advised buttons last week in a marketing attempt to assuage the young and "hip" that they're not really on evil corporate giant. Whoops. It backfired, and the company was forced to pull a series of public adverts in Toronto and Vancouver last week that displayed a punked-up girl who happened to be wearing a "Belsen Was a Gas" pin (a reference to the Sex Pistols' in-your-face track of the same name, penned by Sid Vicious).

"It's a bad ad on any day, perhaps particularly so this week," Bell spokesperson Mark Langton told the *Toronto Star*, noting that the poorly proofed subway billboards and bus inserts went up during the middle of Rosh Hashanah, the Jewish New Year.

Incidentally, the Pistols will play a 30th anniversary show on November 8 in Lon-

don. (via *The Toronto Star* via BoingBoing).

## CHROMEO, WHERE ART THOU?

Montreal's Chromeo are making lots of big, not to mention odd, new friends. Besides opening for aging hip hop jesters The Beastie Boys on select dates around the country, the electronic duo have been invited by Hall & Oates to collaborate on the latter's upcoming album. Chromeo plays Edmonton on October 5. (via Pitchforkmedia.com)

## WEBHEAD

For a band that only really came into their own after an embrace of the electronic side of things, Radiohead have stayed out of the digital download fray for a surprisingly long time. (They apparently objected to iTunes' method of busting albums up into individual track purchases; being the artists that they are, this offended their concept of the album

## ZOLTAN VARADI'S EYE ON MUSIC

as a sum-of-its-parts entity.) Well, no more: they've signed on with the U.K. company 7Digital to sell their wares online—as full album downloads, of course (though some 22 singles are also available). (via Hypebot)

## WHATSPASE?

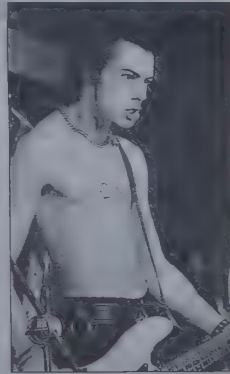
Always ahead of the curve: Warner music got wind of a hot new Internet thingamabob called Myspace and have swung a deal with the site to sell James Blunt's new recording.

No matter that the few Myspace users likely to listen to a Blunt CD probably left the social networking giant for the more AOR-friendly climes of Facebook months ago. (Although Facebook still lags far behind Myspace in terms of actual users, it has grown 50 per cent in recent months, while the larger network's profile has slumped 20 per cent.)

## BETTER THAN A NIGHT WITH TOMMY LEE?

This is pretty damn weird: The cop who shot Dimbag Darrell's assassin will be a guest (read: autograph scribbler) at the Indianapolis Metal Fest this weekend.

Officer James Niggemeyer, who stopped a crazed fan dead in his tracks, quite literally, at the ill-fated Damage Plan concert in December of 2004, where Dimbag was murdered moments after taking the stage, was invited by organizers of the fest to put in an appearance along with author Chris Arnold, who penned a book about the incident. Check abey on Sunday to get your own copy of Niggemeyer's John Hancock. (via Blobbermouth)



## NOT AN IDEAL PITCHMAN

Sid Vicious, still offending people from beyond the grave



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OR



# cd reviews



**KANYE WEST**  
Graduation  
(Roc-A-Fella)  
★★★★

AFTER THE GRANDIOSE SELF-IMPORTANCE OF *Late Registration*, Kanye West could've gone even bigger for *Graduation*. But with his junior effort, Kanye discards the masturbatory musical accoutrements of its predecessor in favour of a leaner, svelter sound.

*Graduation* is also noticeably more electronic than either of Kanye's previous albums. "Good Life" takes the Emulator line from Michael Jackson's "P.Y.T." and dresses it up with the biggest synths "Ye and DJ Toomp can find; elsewhere, "Drunk and Hot Girls" samples Can ("Sing Swan Song"), toying and turning like an acid trip gone wrong.

While still not as naturally gifted an emcee as "Big Brother" Jay-Z, or any of the Bigs (I, Pun, or Notorious) he yeams one day to be compared to, Kanye continues to define his linguistic command—the sheer number of quotables on *Graduation* attests to his maturing skills as a performer and



**50 CENT**  
Curtis  
(Interscope)  
★★★★☆

writer. As he reflects on "Barry Bonds": "I don't need writers, I might bounce ideas/But only I could come up with some shit like this." He's right—Curtis lost.

**RENATO PAGNANI**

IF YOU THOUGHT THAT USING HIS government name as the title for his latest long-player would signify a move toward more personal material for Curtis' "50 Cent" Jackson, you'd be wrong. *Curtis* is Jackson's most detached and emotionally withdrawn album yet—and his worst.

Mining a field exhausted long before the release of *The Massacre*, *Curtis* is an example of an artist trying to make another withdrawal from a creatively bankrupt formula, not realizing the rap ATM reads only one thing: insufficient funds. When one of the best songs on your album is a collaboration with Justin Timberlake over a *FutureSex/LoveSounds* leftover from Timba-



**C.O.C.O.**  
Play Drums + Bass  
(K)  
★★★★☆

land ("Ayo Technology"), you've got a problem. Not to dis the newly crowned King of Pop, but when you're about to be an intimidating gangsta rapper, the matchup is just a little incongruous. At least *The Massacre* had some pretty great production and some catchy hooks. To say *Curtis* is a case of diminishing returns is an understatement.

**RENATO PAGNANI**

**C.O.C.O.**  
*Play Drums + Bass*  
(K)  
★★★★☆

IT DOESN'T GET MORE BASIC THAN THIS. TWO musicians, a set of drums, an electric bass, and some pretty bright ideas for how to prevent the whole thing from becoming monotonous. (Idea #1: keep the whole disc to less than 32 minutes.)

C.O.C.O. (Chris Sutton and Olivia Ness, a pair of bassist/drummer/vocalists from Olympia, Washington) is not about virtuosity. The bass lines are rudimentary, and the drumming seldom strays from that steady 4/4 beat, and the lyrics are direct and



**LES SAVY FAV**  
Let's Stay Friends  
(French Kiss)  
★★★★☆

monosyllabic—if there's a single metaphor in any of the disc's 11 songs, I missed it.

That description makes the disc sound like music made by troglodytes, but despite a couple of wildman turns at the mic courtesy of Sutton, C.O.C.O. specializes in love songs. Well, maybe not love songs, but desire songs, cool-chick desire for a guy who just won't give her the time of day. "I think I'd be good for you/Try to find a way that's new/Why be one? We could be two." Ness sings on the propulsive leadoff track, "Good." And she's still hung up on him two tracks later on the sultry "Your Own Secret Way." "Why won't you stop to smile at me as you go?/If something's wrong, won't you tell me so?" It's like every song the Shangri-las and the Ronettes ever recorded, boiled down to their barest, rockiest essence.

**PAUL MATWYCHUK**

**LES SAVY FAV**  
*Let's Stay Friends*  
(French Kiss)  
★★★★☆

LES SAVY FAV RETURN FROM THEIR

short-lived hiatus with some "hellos" from the dancepunk scene, a trend that dominated indie rock for three pretty rough years until Times New Viking and Wolf Eyes made it totally obsolete.

Not that Les Savy Fav have noticed—they've come out of the whole thing pretty much unscathed, although they might still be casting a nostalgic glance over their collective shoulder to the days of "The Year Before the Year 2000," when their sound was new and fresh.

But not every good record and not every good band has to sound completely original, and some of the best rock 'n' roll bands of all time have made a pretty decent career writing the same three songs over and over. *Let's Stay Friends* has its extreme high points too: a lament for a dead band ("Pots & Pans") doubles as a note-perfect evocation of the feeling you get when you make people get down.

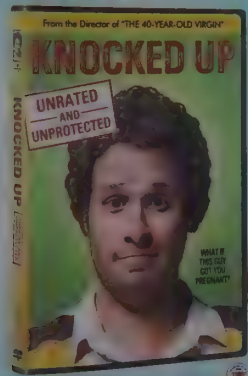
And for that, Les Savy Fav and their latest release are both worthy of your utmost respect and admiration.

**EAMON MCGRATH**

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## That's ineffable!

Stewart and Livingstone resist putting labels on *A Beautiful View*



### A BEAUTIFUL VIEW

Directed by Bradley Moss. Written by Daniel MacIvor. Starring Caroline Livingstone and Davina Stewart. Sept 20-Oct 7. The Roxy (10708-124 St). Tickets 453-2440

IT'S DIFFICULT INTERVIEWING DAVINA Stewart and Caroline Livingstone about *A Beautiful View*, the play that kicks off Theatre Network's 2007/2008 season this week at The Roxy. It's not that they're at all evasive or unfriendly; it's just that Daniel MacIvor's script—a two-hander he wrote as a sort of female companion piece to his 2000 two-man play *In Ch It*—resists conclusive statements or definitive answers.

It's the story of two women—they're called Liz and Mitch in the script, but go unnamed in the actual performance—who meet one day in a camping supplies store. They don't hit it off exactly, but they do contrive to keep running into each other over the weeks that follow. They become extremely close, and then go for years without seeing each other. What exactly are they? It's nebulous: it wouldn't quite be accurate to call them lovers, but there's a bond between them that seems to go beyond friendship. Even Liz and Mitch don't know what to call themselves, and that fear of what others might call them causes them, one

could argue, to sacrifice a lot of potential happiness. "People always feel they have to

**"It's about two people who have a connection.... It seems like a bigger story to me than just 'the gay play.'"**

DAVINA STEWART

label what an experience was," Stewart says. "It's the same way they have to label what plays are: That's a comedy," "That's a drama," "That's a mystery."

"It's a play about not labeling things," agrees Livingstone. "Whether they're lesbians, whether they were meant to be together—that's not what the story's about, but I think everyone in the audience will have a different take on it. It's amazing; [Northern Light Theatre artistic director] Trevor Schmidt saw it in New York and [director Bradley Moss] saw it in Ottawa, and Brad was like, 'Oh no, they're not lesbians, they're just people who are totally in love and don't know how to do that,' and Trevor was like, 'They're totally lesbians!'"

"You know, I really would rather not have the word 'lesbian' anywhere in this preview," Stewart says. (Sorry, Davina, I couldn't restrain myself. People like reading about lesbians.) But her point is valid: MacIvor is doing a lot more than playing coy little "Are they or aren't they?" games with the audience.

"It's about two people," Stewart says, "who meet one another and have a connection and aren't really sure what to do with it.... I don't know, it just seems like a bigger story to me than just 'the gay play.'"

The play is rich in ambiguities, the dialogue full of simple statements that can be read in any number of ways. One of the women says her motto is "nothing is enough," but

Stewart and Livingstone's every-day speech: when I ask them to describe each other's approach to acting, Stewart turns to Livingstone and says, "I'm a little more... and you're a little more." I'm not leaving out the adjectives there—that's literally what she says, and somehow Livingstone seems to understand what she means. (I think she's trying to say one of them acts more from her head and the other from her heart but I'm not sure.)

And as I look over the transcript of our conversation, I see it's full of contradictions: early on, for instance, Stewart tells me she embraced MacIvor's habit of having the actors directly address the audience ("I love talking to the audience—it's fun!"), but 15 minutes later she says, "Talking to the audience is a scary challenge for me—it really takes you out of your comfort zone."

Which is the truth? I imagine it's probably both—and if Stewart and Livingstone can get the people who come out to see *A Beautiful View* to also pull off the trick of holding two contradictory ideas in their heads about Liz and Mitch at the same time, the show will be a success. Of course, when I talk to them, four days before opening night, they'll probably be satisfied if they can just get MacIvor's tricky, circuitous dialogue nailed down.

"It's difficult because it's not linear," Livingstone says. "When I did *Girl in a Goldfish Bowl*, it was very clear to me at the beginning of a scene where I needed to get to. But with this one, it's not a straight line—which is very close to the way we are as humans. It's *bing-bong-bing-bong*—it's like ping pong." She pauses. "No. Not ping pong. What's it?"

"Pinball?" offers Stewart.

Oh, why do we have to put a label on it? After all, why can't it be both?

PAUL MATWYCHUK

## Theatre Questionnaire!

The *Sexy Laundry* team answers some sexy questions

IT'S THE PERPETUAL QUESTION ASKED by artistic directors all over Edmonton: what do audiences want to see? What will lure people away from their TV sets and their videogame consoles into the theatre? Is it lavish spectacle? Shocking thematic content? Violence? Lithe, half-naked dancers?

None of the above, if *Sexy Laundry* is anything to go by. It seems that what audiences really want to see is a middle-aged married couple trying without much success to have sex in a hotel room. When Michelle Rimi's comedy premiered in Edmonton last season, it became the biggest—and, perhaps, unlikely—hit in the history of Shadow Theatre. And starting tonight (Thursday), the show returns to the Varscona Theatre for a triumphant victory-lap return engagement.

Director John Hudson, assistant

director/stage manager Wayne Paquette and stars Coralie Cairns and Glenn Nelson—all game for anything—submitted to a wham-bam-thank-you-ma'am battery of questions from *SEE*.

**Why do you think *Sexy Laundry* was such a blockbuster hit?**

**John Hudson:** It's very funny and has a great heart. It also hits the mark on the way men and women communicate.

**The play definitely skews towards a middle-aged audience. But is there anything in this play that a younger theatregoer would find appealing?**

**John Hudson:** Depends if they love great acting, a funny script and seeing their parents as they are or how they will be.

**What's the hottest sex scene you've ever seen in a play or movie? Do you have other favourite sex scenes that stand out for you?**

**John Hudson:** The hottest would be Kathleen Turner and William Hurt in *Body Heat*. The funniest would be Jeff Goldblum and Emma Thompson in *The Tall Guy*. And the most twisted one is from *Wild at Heart*, with Willem Dafoe and Laura Dern.

**The couple in *Sexy Laundry* brings a copy of *Sex for Dummies* along with them to the hotel room. If you wrote a sex manual, what would it be called?**

**Glenn Nelson:** *Sex for the Bewildered*. **Wayne Paquette:** *The SM: How to "S" and "M"*.

**Coralie Cairns:** *Are You Awake?*

**John Hudson:** *The Kids Are Asleep*. *Let's Go!*

PAUL MATWYCHUK



### NOT-SO-STRANGE BEDFELLOWS

Coralie Cairns and Glenn Nelson in *Sexy Laundry*

# Amber and sickle

Local dance artist Amber Borotsik feels the wheat beneath her feet in *Sythe*

**SYTHE**  
Created by Amber Borotsik. September 20-30, Catalyst Theatre (8529 Gateway Blvd). Tickets available through TIX on the Square (420-1375).

WHAT DO MODERN EXPERIMENTAL dance and farming have in common? No, we're not setting up a joke about being outstanding in your field; in fact, the question has been plaguing Amber Borotsik for three years now. After a long professional and personal journey, Amber's waves of grain are coming to life in *Sythe*, an exciting new dance theatre piece at the Catalyst Theatre.

Borotsik grew up on the family farm in Manitoba, and couldn't wait to get out after graduating high school. When her parents began thinking about selling the homestead, she could not have envisioned the impact this decision would have on her own career. It was a conversation with her father about taxes that provided *Sythe* with its initial spark.

"Taxes as an artist are really similar to taxes as a farmer," she explains. "Suddenly I was seeing more connections between us. As a farmer, you have to pay everything up front to put your crop in, buying seeds and fertilizer, and you just hope it all works out. It's similar to creating art, where you hope everything falls into place." Now it's time for Borotsik's harvest: "Like my dad, who just worked constantly until it's done, it's the same with crunch time for artists." She laughs, but at least the show didn't give her a farmer's tan. "You work until the working's done."

Fascinated and troubled by the problem of rural depopulation in the West, Borotsik had images of a dance piece relating these concerns flashing through her head. She got together with friends and actors Linda Turnbull, Jesse Gervais and Jason Carnew and began improvising.

Suddenly we discovered these three characters," she says, "and we started writing a script." With the help of musicians Andrew Gummer, Cory Vanderjagt and Aaron Macri, things began to bud.

"At the end of the day, the show is about identity," Borotsik explains. "What happens when you lose your most defining quality? Who am I now in this new place? And what's unique about Canadians in this? What does it mean to live in the country with the world's most freshwater sources? Nature is all around us, but how do we connect to it?" She admits that she's not trying to answer these questions, though: "The piece is intentionally open, so that people can layer their own experiences over it."

That flexibility goes to the core of *Sythe*'s themes. "The show is about nature," Borotsik says. "We wanted to explore the improvisation because nature is inherently chaotic. There's variance in everything, so every night the show is a little different. The counterpoint to that is the 'perfect dance,' where everything is in unison and there's no pushing and pulling. We wanted to play around with the relationship between the perfectly repeatable mass-produced work, and improv."

Borotsik hopes that people

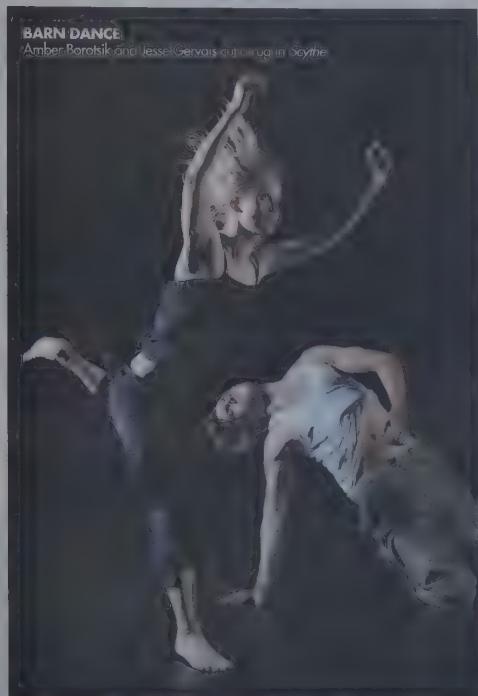
respond to the piece as viscerally as she does. "Farming stories and prairie drama are almost cliché in western Canada," she says, "but at the same time people in rural areas are dealing with intense issues, like the growth of crystal meth labs. But what is that intangible thing that we feel or don't feel about them? We want to bring fresh energy to these themes that have been rolled over in the media."

Not surprisingly, some of Borotsik's best feedback has been from ex-

farmers who have given up the plough and moved to the big city. "We didn't even know that they would know about it and come to see it. The show is very visually experimental, and deconstructs a lot of stuff. Rural people just don't often see that type of performance."

Unfortunately, a lot of big city people don't see that kind of performance either.

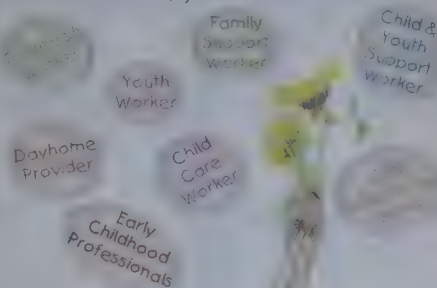
NICOLA SIMPSON KHULLAR



**BARN DANCE**  
Amber Borotsik and Jesse Gervais with actors in *Sythe*

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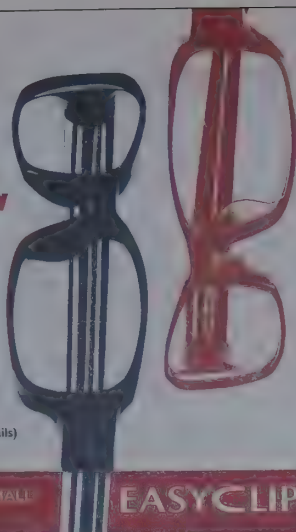
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## arts

# The Genet team

Ian Leung explains why there are only men in his version of *The Maids*

### THE MAIDS

Directed by Ian Leung. Written by Jean Genet. Starring Garrett Ross, Rylan Wilkie, Nick Green. Sept. 20-29. Timms Centre for the Arts (University of Alberta). Tickets available through TIX on the Square (420-1757).

"THERE ARE PROBABLY A LOT OF female actors in Edmonton who are angry with me," says Ian Leung.

The reason for their ire? He's directing Studio Theatre's production of Jean Genet's 1949 play *The Maids*, which contains three especially juicy female roles—and he's cast it entirely with men. Garrett Ross and Rylan Wilkie are sibling chambermaids Solange and Claire, who act out their resentment of their employer and their class status in a series of ritualistic roleplaying fantasies ("whirligigs," Jean-Paul Sartre called them), while Nick Green plays

Madame.

What gives? Leung defended his approach to *SEE Magazine*.

**SEE Magazine:** In *Our Lady of the Flowers*, Genet said that if he ever wrote a play with female characters, he'd want to cast men in the roles like in Shakespeare's day. So the idea of an all-male *Maids* doesn't

where the story is one of the strengths, but we also expose the artificiality and the sheer theatricality of the experience.

**SEE:** It's amazing to think that Genet only died in 1986. Nowadays, does this play still feel ahead of its time, or out of date?

**IL:** Well, even Genet thought it was dated at one point. But for me it's a

**"They're in women's clothing, but I wouldn't call it drag. We're not out to fool anyone with a remarkable impersonation of womanhood."**

THE MAIDS DIRECTOR IAN LEUNG

come out of nowhere. But why not cast women?

**Ian Leung:** To be honest, my first instinct was to do it because I'm here in university to challenge myself, and all the plays I was picking as projects were extremely unrealistic plays. So I decided to go whole hog with this one. And it turns out, the play itself doesn't work well with a realistic production—what excited Genet about theatre was that it was all about artificiality.

**SEE:** How does it actually play out onstage? Are the actors in drag?

**IL:** They're in women's clothing, but I wouldn't call it drag. We're not out to fool anybody with a remarkable impersonation of womanhood. For me, it's more an attempt to point up the theme of identity that is very strong in the play.... It's a production

play that stands outside of any idea of "datedness." People call it absurdist theatre, people call it theatre of ritual, but I'm not aware of too many other plays in that style. It stands outside [theatrical trends], and so it seems like you can bring it back in a relevant way at any time.

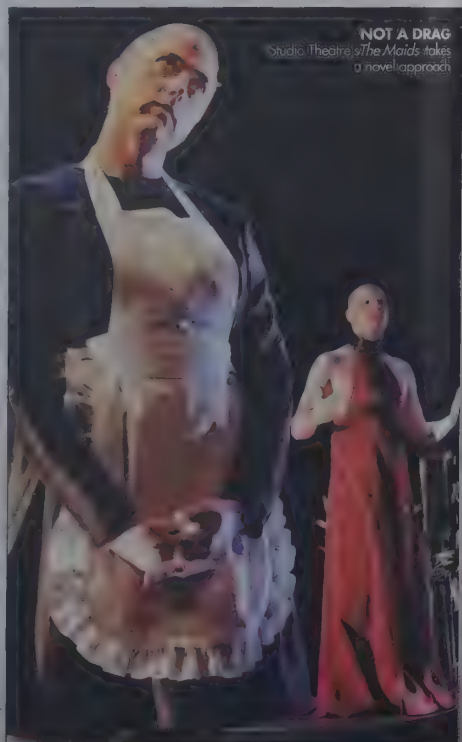
**SEE:** In Studio Theatre's season brochure, you describe how when you were an acting student at the U of A, the male students had a ritual of streaking naked through the theatre before opening night. Does that ritual still exist?

**IL:** I think it exists on and off. Some classes pick it up. I should add that I made it sound like the women didn't do it because they weren't allowed—but I think they were just shyer than we were. Or wiser.

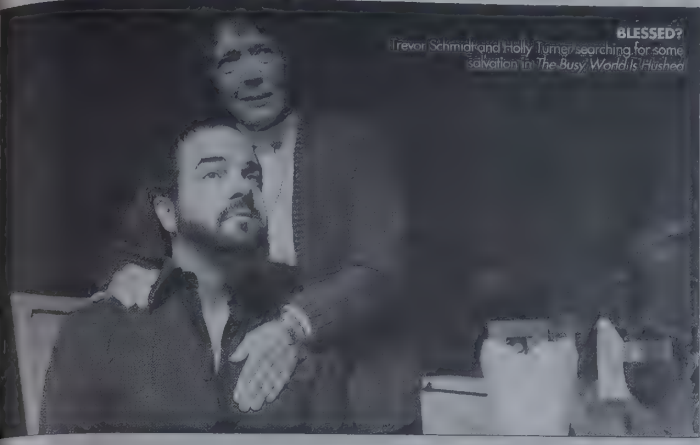
PAUL MATWYCHUK



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**NOT A DRAG**  
Studio Theatre's *The Maids* takes  
a novel approach



**BLESSED?**  
Trevor Schmidt and Holly Turner searching for some salvation in *The Busy World Is Hushed*

# Everybody rules in *World*

Northern Light Theatre looks for refuge from a *Busy World*

**THE BUSY WORLD IS HUSHED**  
Directed by Skye Brandon. Written by Keith Bunin. Starring Holly Turner, Trevor Schmidt, Farren Timoteo. The Third Space (11516-103 St. To Sept 30. Tickets available by calling 471-1586, or through TIX on the Square (420-1757).

WHEN THE LIGHTS FIRST COME UP ON the set for the new Northern Light Theatre production of *The Busy World Is Hushed*, you'd be forgiven for getting the wrong idea about the play.

In a pretty little circle of warm, golden light, we see the office of a minister and biblical scholar, Hannah. The golden light dapples the set like a benediction from God—now this, you might think, is a blessed place. Are we in for two hours of fuzzy, comforting religious platitudes? Anything but. Over the next two hours, this serene-looking set will prove to be the scene of a whole lot of doubt and strife.

Hannah (Holly Turner) believes she's unearthed a new gospel, one written only 20 years after Jesus' death and maybe closer to the true teachings of Jesus than any of the extant gospels. Hannah hires agnostic Brandt (Trevor Schmidt) to help her research and ghost-write a book on the subject.

Also showing up is Hannah's twentysomething son Thomas (Farren Timoteo), an itinerant free spirit who likes to play "Get Lost," a game that involves leaving home at random and literally getting lost in the wilderness.

Brandt and Thomas become romantically involved, but the play's drama doesn't lie in any kind of predictable sexual/religious conflict—rather, it's found in the way the three characters plow through the pain and joys of their lives in different ways.

All have burdens to bear. Brandt's father is dying of a brain tumour. Hannah is trying to keep her son from running off yet again into God-knows-where, and Thomas is trying to unravel the mystery behind his father's death (and possible suicide), decades ago.

All three are looking for answers in very different places—and Hannah and Thomas, at least, seem to believe that they're looking in the

right ones. Brandt is more an observer, waiting, maybe, to see how Hannah and Thomas' conflict plays out, for a clue where he should look himself.

It doesn't ruin anything about the play to say that none of them really find the salvation they're looking for. The beauty of the script, by New York playwright Keith Bunin, is in the small comforts and overarching futility of their search—and in their frustrated, short-tempered love for one another.

NLT's production is everything that could be hoped for, especially in the second act. (I'm not sure if the performances get better or if the script does—or maybe the latter improves the former. Anyway, something extra clicks in after intermission.) Timoteo and Turner are thoroughly believable as a frustrated mother and son, and Schmidt, who's been busy as NLT's artistic director and hasn't had much time onstage in the past few years (outside of the Fringe) proves he's still got chops as

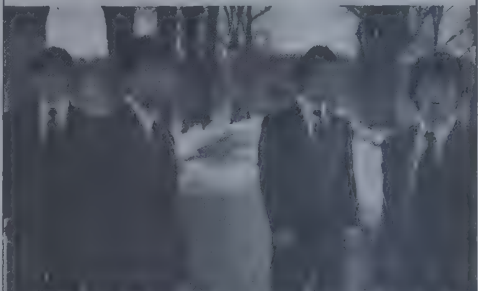
the shy, wounded Brandt. Schmidt is maybe a little older than his character is written, so Brandt's romance with Thomas risks coming off like an older man/younger man kind of thing—but to Schmidt's credit it doesn't. His performance suggests a bookish grad student, certainly not a predacious older man. If anything, the brash, bullish Thomas is the one with the upper hand in the relationship.

Turner is equally impressive as Hannah. Is she simply peddling easy answers under the guise of faith, as Thomas alleges? What is she looking for in her gospel studies—further confirmation of something she wants to believe more than she does?

*Busy World* is NLT's second production of a work by Bunin (after 2004's *The Credulous Canvas*), and the company embraces his queering script in all its ambiguity and subtlety. A great start to what's hopefully a great season.

MATTHEW HALLIDAY

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# THE MAIDS

BY JEAN GENET

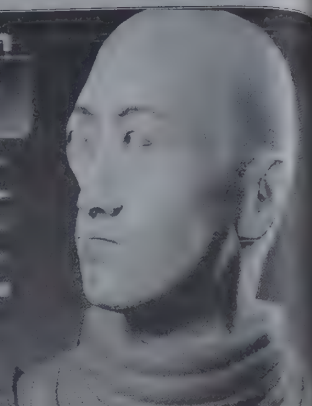
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## Galaxy at our doorstep

### Local software wizards create a universe

BIOWARE HAS DONE THE IMPOSSIBLE: they've created a fully functioning, total-fox-creation machine—and on North American soil!

Yes, it's true—for all the thousands of hours of toil, fractal-storyline planning and living years of life-quashing tech work on what's likely to go up against *Mass Effect* as the game of 2007, it's the first major observation most of you are going to come away with playing *Mass Effect* November 20. To wit: your avatar—either gender—can be made to look embarrassingly sexy, especially in their form-fitting space armour. I laughed out loud the first time at the default Cmdr. Shepard's package, rivaling George W. Bush's light-suit front bump. But, seriously, it's breathtaking character design, to the point of creepiness.

Art director Derek Watts, the best-dressed person working a recent sneak-peek of *Mass Effect* in BioWare's south Edmonton offices, chuckles as I hone in on this superficial perk. He explains that BioWare went to a model agency in L.A. to find their female template. "If you want pretty girls, go to L.A.," he shrugs about the land of mainstream porn. But the man becomes truly animated, finally exhaling about the nearly impassable work now mostly behind him.

"This is the best-looking game we've ever made. And because of the sophistication of the graphics now, it was exhausting. Unlike *Knights of the Old Republic*, we had to come up with everything ourselves. Way harder."

Pulled up from mere words and ideas, Watts and his visual team created an entire galaxy, close to 150 explorable locations including futuristic locales on Earth's moon, far-out spaceport cities, functioning asteroid mines to drive your Mcon P'talon tank around and forests full of hideous, puffy aliens spanning the open-for-snooping Milky Way. Overlaying these stunning graphics is, brilliantly, a layer of film grain that adds to its cinematic sexiness;

### HOW SOON IS NOW

BY ZUZ

and an extra nod there for the freedom to turn it off (if you're insane). If only more games were this tweakable. Don't even get me started about clunky *Two Worlds*.

The hands-on demo was carefully controlled by BioWare observers who cut us off from our handcrafted beauties at a certain story turn, hoping we'd play with their thuggish Gear of War grouch in a later plot development. But the game has such

**"This is the best-looking game we've ever made. And because of the sophistication... it was exhausting."**

BIOWARE'S DEREK WATTS

a strong narrative that would've been like skipping to *The Big Lebowski*'s funeral scene 10 minutes into the first time through! So instead I explored the Galactic Codex, a more serious *Hitchhiker's Guide to the Galaxy* explaining, for one, why there's so much blatant racism between space's dwellers 200 years hence. As in the classic *StarControl II*, the various humans, stellar bird-men and lumpy dinosaur-people are the beneficiaries of ancient, precursor technology from a civilization utterly wiped out tens of thousands of years ago—the plot of this planned trilogy hinging on a return of this catastrophe. Lead writer Drew Kopyshyn, whose prequel novel is already on shelves, readily acknowledges his debt to sci-fi masters Larry

Niven and Isaac Asimov.

The biggest worry I had after watching the trailers was wooden dialogue and acting, but it's been cleaned up. The conversation, like everything, is controlled by an onscreen wheel where you choose thumbnailed gist of what you're going to say, then do so in a more interesting manner. You can even interrupt people to their annoyance and, as extension of initially choosing your general demeanor at the onset of the game, change your mood during conversation. The fighter-or-wizard archetypes are tapped through both no means. It's sophisticated and rewarding role-playing. For example, there's a major confrontation with one of your own troops that can go either way—or not happen at all if you never accepted him into your ranks!

Combat is even better. Like in *BioShock*, your hot or freaky Cmdr. Shepard and his team have a number of battle mods, so fighting takes on a frictionless tactical form. Your right Xbox bumper pauses the action and brings up the battle wheel lasers frozen in the background. Assign, say, one soldier to throw a grenade, another to mess with the electronics of a borg-zombie enemy while you scramble to diffuse a nuclear bomb. From what we played, the pace and tactics are just great.

Overall, fantastic potential here, and hearing the developers explain how they chose to freeze the action instead of slowing it down, or keeping the look lean over gritty, shows immense consideration. There are several possible endings, which are rumoured to affect even the sequel. So even as Kopyshyn explains how individual conversation is ultimately controlled by choke points, the widest elements of the story can stray immensely.

In short, this game is a work of art—like so much of our scene another reason to be a proud of this city... now the centre of an entire galaxy.



# my look

## ANGELA LARSON

**Occupation:** Owner of Swish  
**Location:** Somewhere in Highlands

**My Look:** Classic Vintage

**Wearing:** "Almost everything is from Swish. 1970s Mr. Leonard jacket, vintage black knit dress (it used to belong to a 91-year-old lady who was a seamstress at Holt Renfrew), silver charm bracelet, mid-century Danish pendant, and Ralph Lauren slingback shoes. The leggings are from Winners."

**Hair:** "Cut by Jillian Pasieka. She comes to your house. She's awesome!"

**Into:** "My family, seeking out the Holy Grail of vintage, most things Italian, great design,

reading, Prosecco at Zenari's, Cuba with Bart, cool businesses in the Highlands."  
**Not into:** "Insincerity. And Fortrell."  
**Music:** Jamie Cullum, Barry White, Miles Davis, St. Germain, Charles Aznavour.  
**Reading:** "I just finished *Gates of Paradise*, and I'm reading the new Margaret Atwood."  
**Movies:** "Closer, Little Children, The Cook, The Thief, His Wife, and Her Lover, Moonstruck, anything Bollywood, rna, because I have a nine-year-old, *Harry Potter*."  
**Inspired by:** "Great minds, and great design."

MERYL LAWTON



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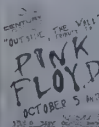
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# food and drink

## Can't be picky on patios

Summer's almost over—just get out there!

**SUGARBOWL CAFE**  
10922 8 Ave., 433-8369

THE MOUNTING CHILL EACH morning and those increasingly early evenings convinced me I ought to get whatever patio meals I can under my belt in a hurry, all the better to upholster me for the long winter ahead. Thus it seemed like time for a visit to the trusty Sugarbowl, purveyor of strong coffee, huge cinnamon buns, bucket-sized portions of Hoegaarden and some pretty interesting food items. Many is the sunny mealtime I have passed out front of the Bowl with a frosty pint and a toothsome repast, like the mouth-watering lamb burger with goat cheese and a side of seasoned roasted potatoes, or the substantial and satisfying bison chili. On this visit, I insisted to myself, I would veer from the established path and try something different.

Nonetheless, all the familiar elements were in place. Despite the nip in the air, the patio was almost full. ■ Built to Spill rattled out of the outdoor speakers, students hovered

over stapled sheaves with high-lighters in hand and a friendly server was through the door to plant menus and take drink orders before we waited too long. Something warm would probably have been advisable, but a Guinness (\$6.50) seemed an appropriate tipple to toast the hypothermia-related death of summer.

I had pretty much decided on the paia sandwich (coconut chicken breast, smoked bacon, papaya salsa) when, much to my surprise, I blurted out an order for the kota kebab (spicy mango chicken, raita, naan bread, \$12). My co-diner had already announced her intention to order the lemongrass Thai chicken stir-fry on vermicelli (\$12) and managed to follow through.

Traffic from the neighbouring yoga outlet, the afterschool crowd and dogwalkers paraded by our curbside table while we reminisced and tried to make plans, but mostly we sat absorbing the last gleam of sunshine as it disappeared down the block, yellow leaves tumbling in its wake. We watched the meals of oth-

ers emerge from inside and wished they were ours, nursed our drinks, shivered slightly.

But really, it wasn't that long at all before it was our turn, and the food looked great. Hers was a bowl of reddish-orange sauce bejeweled with crisp peppers and celery and chunks of chicken in a tangle of thin noodles. Mine was a platter of flatbread spread with some kind of mashed-up bean spread (the menu hadn't mentioned that) which admitted the existence of raita underneath, a bed of organic greens and a skewer of grilled chicken cubes. Alongside were a generous stewing of roasted potato chunks and a small ramekin of homemade ketchup.

My co-diner invited me to sample hers, so I speared a forkful. The liberal application of chili sauce was bold, the burn it imparted underpinned by the lingering astringent tang of lemongrass and a countervailing sweetness. The veggies were cooked just so to retain their vital turgor. It's too bad the chicken had obviously been cooked ahead of

time and reheated with the rest of the dish, which made it kind of tough. And those spindly vermicelli noodles were totally overwhelmed by the copious sauce.

I liked the surprise addition of a bean-based condiment to my own meal, which contributed a subtle creaminess atop the raita. The greens were tossed with diced sweet red pepper that spoke up from within the savoury layers of chicken, bean and bread. But the naan, crispy and fresh though it was, was prefab and the less-than-moist chicken bespoke a partial acquaintance with the grill sometime in advance of its preparation as my entrée. While not unpleasant in flavour, it was mango chicken in name only.

But you know what? We ate even damn bite, understanding fully that not every night can be your best night, not even for the last patio meal of the year. And I'll tell you something else: next time I'm having the lamb burger with goat cheese for sure.

SCOTT LINGLEY

## RECOMMENDED RECENTLY

### CASUAL ELEGANT

**BACON** (6509 112 Ave.) This great little bahemion-chic restaurant offers a limited choice of familiar(ish) items done with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull-off simple organic dishes that are worth remembering. ★★★★★ (Aug 2007)

### PIZZA

**FAMOSO NEAPOLITAN PIZZERIA** (11750 Jasper Ave.) If you're interested in good food in fast-food like atmosphere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizza Napoletana (V.P.N.), in a quick in and out fashion. ★★★★★ (July 2007)

### KOSHER

**CAFÉ LEVI** (Europa Boulevard, WEM) You've got to be meshungina if you think there's any better place for latels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher

food counter a try for an orthodox take on traditional mall fare. ★★★★★ (May 2006)

### SOUTHEAST ASIAN

**NINH KIEU** (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Ok, I guess the green onion cake is pretty good too. ★★★★★ (Jan 2007)

### CHINESE

**NEW TAN TAN** (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try someplace a little less... haggard? ★★★★★ (Oct 2006)

### FINE DINING

**HARDWARE GRILL** (9698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and eaten accordingly). Definitely a special occasion restaurant. ★★★★★ (Feb

2007)

### VEGETARIAN

**PADMANADI** (10626 - 97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

### MEXICAN

**ACAJUTLA RESTAURANT** (11302-107 Ave.) Tacos, pastels, and tostadas, oh my! A variety of dishes—from typical meat and dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★★ (Sept 2006)

### CAFÉ

**MILL CREEK CAFÉ** (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. ★★★★★ (Oct 2006)

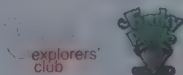
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TUES Seniors Yoga 10:00-11:30 (starts oct3), Restorative Yoga 6:00-7:30,

Yoga for Beginners 7:30-8:45

WED Yoga Level 1 5:45-7:30

THURS Lunch Yoga All Levels 12:05-1:00, Yoga for Beginners 5:45-7:30,

Meditation Group 7:00-8:30

FRI Mixed Levels Ashtanga Yoga 5:30pm-6:45pm

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**CITIZEN'S FORUM ON ALBERTA'S TAR SANDS** — Every second Sun, 7-9 p.m. Altitude Hall, 1040 104 St. Open to all, sponsored by the NGN/Activists. Info: 988-3802

**COUNCIL OF CANADIANS** — Every third Wed of the month. An independent, public interest organization that works to promote economic justice, renew democracy and advance Canadian sovereignty. Info: 429-4593

**EDMONTON SMALL PRESS ASSOCIATION** — Every third Wed, 7 p.m. SSPA is an activist arts organization with members from 32 countries. Always seeking socially conscious artists, and production values. Info: 434-9236 or contact@edmonton-smallpress.org

**GETTING ACTIVE FOR 9/11 TRUTH** — Visit www.edmonton911truth.com for more info

**INDUSTRIAL WORKERS OF THE WORLD** — Second Tue of the month, 7 p.m. Rm. 2-42, Humanities Building, U of A Campus. Meetings are open to the public. Info: edmonton.iww.ca

**MADALENE SANAM FOUNDATION** *Facile Staircase, 8:40-9:15 St. Room 3-18* — Every third & fourth Sat, 9 p.m. 5 p.m. An organization for the emancipation and autonomy of African women through programs on economy, community radio and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and African languages. Admission free for members, membership \$10. Call 490-7332 to register.

**MIND YOUR MATTERS MONDAY** — Mondays, 7-11 p.m. Blockshop Café 1120 St. Stephen St. A weekly rotation of independent/documentary films, speakers and discussion groups, admission by donation. \$24 Block Gold are eye-opening and entertaining exploration of the business of oil.

**NORTH OF NOWHERE EPIC: MULTIDISCIPLINARY FESTIVAL OF INDEPENDENT MEDIA & UNDERGROUND ART** — Until Sep 30 Various locations. Mind being controlled? Become the medical The N/Nowhere is a non-profit artist-run festival committed to showcasing work of the arts as tools for positive social change. The Expo features several visual art exhibitions of over 300 political posters and original paintings, live music/performance releases including the closing Prognoza Party, dozens of independent film & animations, a small press fair & fair trade eco-art market, plus D.I.Y. workshops & lectures. Full expo info at: www.edmontonnowhere.org — Every Mon/Tue 7-11 p.m.

**PEACE AMBASSADORS INITIATIVE** — Every Mon, 5 p.m. 7 p.m. Education North 4 104 U of A Campus. A youth group that promotes anti-racist & diversity workshops. Info: 425-4644 or www.sistersofpeace.ca

**SIERA CLUB OF CANADA** — Prairie Chapter works with and always seeking, ecologically and socially conscious individuals to build a strong grassroots movement in the Prairies. Info: www.sieraclub.ca

**SOCIAL JUSTICE MOVIE NIGHT** — 4th Fri each month. Unitarian Church of Edmonton 10804-110 St. Sep 7 p.m. "Mellie: How it's Slanted" Screening will include two documentaries, "Unleash the Fire" and "Crisis in Manufacturing: Critical Decision to Follow". Co-sponsored by the Unitarian Church of Edmonton Social Justice Committee, CESC, and Not Just Tourists. \$5 donations or PWYC at the door. Info: edmonton@gnail.com

**TOOLS FOR CHANGE** — Sep-Oct is monthly series of workshops to give you tools to stop one of the most environmentally devastating projects, the Alberta Tar Sands. Info: 430-9702

**TREADING WATER - WORKERS, WAGES AND THE BOON** — Sep 28-29, Green Macdonald Centre. A conference for workers, union activists, and the public. Featuring Sam Gindin "The Politics of Wages: Why's Holding You Back and Why?" Alberta is experiencing an unprecedented boom, yet more Albertans are losing their jobs. The conference will look at the state of wages in Alberta and how workers can make sure they get their fair share

of the boom. To register, contact Parkland Institute, 1145 Saskatchewan Drive, 479-8558, or email parkland@telus.net

**UNESCO COALITION FOR PEACE** — Meets on the last Fri of every month, 3 p.m. Boyle McCauley Health Centre, 2nd Fl. Boardroom, 10628 96 St. Info: www.unesco.ca/peace 522-5566

**VEGETARIANS OF ALBERTA** — Monthly events, potluck dinners, and newsletter with articles on health, environment and compassion, plus much more. Info: events@voa.ca or go to www.voa.ca

**WOMEN IN BLACK** *Shastona Farmer's Market, 83 Ave. & 102 St.* — First & third Sat of every month, 10-11 a.m. An international women's peace and anti-racism group formed by Jewish & Arab women in 1988 opposes violence in all its forms. All women, men and children invited to attend a silent vigil. Info: 435-7051

**YOGA** — To register, contact Parkland Institute, 1145 Saskatchewan Drive, 479-8558, or email parkland@telus.net

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**425-1050**

**RIVER VALLEY RUNNERS** — Tue & Thu 5:15-6:45 p.m. Riverdale Community Hall, 9231-100 Ave. Coached training for running on Edmonton's extensive river valley trails, including warm up and cool down. Info on training and fees visit: www.rivervalleyrunners.net or call 447-1909

**TRANQUILITY MEDITATION 10:50-7:00 Ave** — Every Wed 7 p.m. Tibetan tradition. Free, beginners welcome, instruction available. Call Lama Ani Kunsang 633-157 or go to www.karmasthing.org

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thoughts into a compelling story. Sign up at 7 p.m. 170 writers only, five minutes each. Info: email thebookproject@hotmail.com

**WORD SYMPOSIUM** — Sep 21-22, Altitude Hall, Macdonald, 1050 Macdonald Drive. Talk, poetry and performance, exploring the many connections between everyday life, poetry and art forms. Tickets at TIX

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School, 10227-118 St. every Thursday, 7 p.m. (weather permitting). Info: email socc@telus.net

**FRIDAY**

**CURLING WITH PRIDE** *Shamook Curling Club, 9300 93 Ave.* — Season resumes in fall. Info: curling@wildfire.com

**TRANS SUPPORT GROUP** *Prude Centre, 9540 111 Ave.* — Last Fri, every month, 7 p.m. TIXO Alberta dinner & social evening for trans-friendly & welcoming people, family & friends. Info: 718-1412, info@transedmonton.ca

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10720 19 Ave. — 10 am: Welcomes people of all sexual orientations. Info: 987-4974.  
**SPRITUAL LIVING CENTRE** — Celebrating and enhancing the spiritual magnificence in all. 430-9003.  
**TEAM EDMONTON TENNIS** — 3-5 pm. Outdoor courts. Kinsmen Centre. Info: tennis@teamedmonton.ca

## TUESDAY

**FREEDOM METROPOLITAN COMMUNITY CHURCH** OF EDMONTON 10088 MacDonald Dr. — 7:15 p.m. A church for all people. Info: 429-2321.  
**GROUP MOVIE NIGHT** — Phone to find out what movie, when to meet and where. Join us for coffee afterwards. no cost. Free for 2 members plus the extra \$2.50. Info: 454-0313.  
**WIMMING WAVES SWIMMING CLUB** — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practices. Info: www.groceries.com/rickingswimming.  
**OUTREACH** Heritage Room, Abbotsford Hall, U of A Campus — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: www.outreach@protonmail.com or outreach@protonmail.com.  
**PRAC** Arts Centre, 9540-111 Ave. — Support meet. — 1st Tues every month at 7 pm for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmonton@practeam.ca.  
**TRANS SUPPORT GROUP** Gateway United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30-9:30 pm. TTIQ, an education & support group for transgendered & questioning people. Info: 719-1412 or rjalliance@shaw.ca.

## WEDNESDAY

**EDMONTON RAINBOW BUSINESS ASSOCIATION** — Meet the second Wed of every month for casual networking with the GLBT business community. Locations listed on www.edmontonrba.org.  
**OPEN DOOR CLUB** — Every Wed, 5 pm, Grant MacEwan College. City Centre Campus (Rm 6-21A) A social group for GLBTQ students, faculty & friends of Grant MacEwan College.  
**TEAM EDMONTON CYCLING** — 6-30 pm. Info: cycling@teamedmonton.ca.  
**TEAM EDMONTON SLO-PITCH** — 7-9 pm. Parkdale

Field, 118 St. & 68 Ave. Info: slo-pitch@teamedmonton.ca.  
**YOURS, MINE, OURS AND US (YMOU)** — A support group for LGBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434.

## BATH HOUSES

**DOWN UNDER** 12224 Jasper Ave., 482-7960. www.gayedmonton.com  
**STEAMWORKS** 11745 Jasper Ave., 451-5554 — Open 24/7.

## DANCE

**DANCE OF UNIVERSAL PEACE** — 2nd & 4th Thu of each month, 7:30 pm. Riverside Hall, 9231-100 Ave. Info: Colli-467-1285.  
**DVAYA: BHARATANATYAM DANCE** — Sep 29, 7:30 pm. Royal Alberta Museum, 12845-102 Ave. Featuring J.K. Bhattacharya and Manas Thakkar. Presented by Edmonton RegaIndia.  
**KRISHNA LEEA: A BHARATANATYAM DANCE BENEFIT** — Sep 29, 6:30 pm. Myer Horowitz Theatre 8900-114 St. U of A campus. Kala Nilayam School of Dance performs this classical Indian dance drama. All proceeds go to charity.  
**LAUNCH: MILE ZERO DANCE FUNDRAISER** — Sep 22, 8 pm. Avenue Stampark, 9030-118 Ave. MZD opens the season with their inaugural LAUNCH, featuring performances by The Occupants, Annie Dugan and John Ulyatt. Theresa Dumas, followed by an all-star dance party and silent auction. \$20, \$15 MZD members.  
**RHYTHM OF AGES** — Sep 22, 7 pm & Sep 23, 3 pm. Westbury Theatre Transalta Arts Bams, 10330-84 Ave. Dance and music of India in classical Kathak and contemporary forms. Featuring over 35 international and local artists, under the artistic direction of Usha Gupta. Tickets \$20, \$17 student/senior, \$10 or at the door.  
**RODA DE CAPOEIRA** — Every Sat, 1-2 pm. Capoeira Academy, 10560 Jasper Ave., 709-3920 & live performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capoeiraedmonton.ca.  
**SCYTHE** — Sep 20-30. Catalyst Theatre, 8529 Gateway Blvd. Shows nightly Tue-Sat 8 pm, Sun 2 pm. Dominion Theatre presents a full-length dance theatre piece featuring Linda Turnbull, Jesse Gervais, and Jason Carmew. A celebration of the immediacy of rural depopulation for artists, art

lovers, farmers, and those descended from a rural tradition. Written and directed by Amber Borstik. Tickets \$16, \$12 student/senior at TIX or at the door.  
**THREE SIXTY FIVE** — Oct 5-6, 8 pm. Trimm Centre, U of A Campus. Brian Webb Dance Company presents Vancouver choreographer Wen Wei Wang, in his new piece inspired by Vivid's Four Seasons. Tickets at TIX. Info: www.bvwc.ca  
**ZAGHAREET: TRIBAL BELLY DANCE PRESENTS 'UNMAIA' AND 'GYPSY FIRE'** — Sep 22 & 23, 7:30 pm. Freemasons Hall of Edmonton, 10318-100 Ave. Internationally acclaimed performances by Gypsy Fire and Unmaia, joined by local talent Zaghareet, and special guests. Two-day belly dance workshops and master classes include instruction in technique, transitions, and Tribal Tricks. Tickets \$20 advance, \$25 at the door. For workshop registration, tickets or info: www.zaghareet.ca or zaghareet@gmail.com.

## THEATRE

**A BEAUTIFUL VIEW** — Sep 20-Oct 7, 7 previews Sep 28 & 19. Royal Theatre, 10709-124 St. Theatre Network presents Daniel Mackay's modern love story, examining two women and the ups and downs of their 20-year relationship. Starring Danna Stewart and Caroline Livingstone, directed by Bradley Moss.  
**A BUSY WORLD IS HUSHED** — Until Sep 30, 8 pm. No Mondays or matinees. Third Space, 11516-103 St. Northern Light Theatre presents the Canadian premiere of Keith Bunin's latest play, examining a biblical scholar and messiah who hires a ghost writer to help translate and interpret a newly discovered gospel. Featuring Trevor Schmidt, Farren Timoteo, Holly Turner, directed by Kyle Brandon. Tickets \$20, \$18 student/senior, \$10. Info: www.northernlighttheatre.com, or at the door.  
**Wednesday's are Pay What You Can**. Preview Sep 13. \$10 is free for students, \$10 regular.  
**LANGUAGE & CONTENT** — Last Tue every month. Jekyll & Hyde Pub, 10610-100 Ave. Inroge Theatre's new monthly series presents readings of new and unproduced plays. Sep 25: Marked by Trevor Schmidt, Fooki and Writer by James Hamilton. Inferno Sonnet by Scott Sharplin. My Crazy Roommate, and an excerpt from Judith Thompson: The Palace of the End. Show 8 pm, doors at 7 pm. Food and drink service available. Admission is pay-what-you-can (suggested \$5). Info: call Ryan at 297-3675 or email languageandcontent@gmail.com.

**MOSES OFF** — Sep 22-Oct 14. Shocker Theatre, Citadel Complex 9828-101 Ave. Michael Fray's hysterically funny study of a troupe of actors bumbling their way through a chaotic dress rehearsal, through their disastrous closing night of a low-budget theatre production. Starring John Kirkpatrick, Julian Arnold, and Tom Wood. Directed by Bob Baker. Nightly at 7:30 pm, no shows Mondays, Thu, Sat & Sun matinees at 1:30 pm. Tickets \$43-\$53 at the Citadel box office. 425-1200.  
**RAPID FIRE THEATRE** Vancouver Theatre, 10329-83 Ave. 448-0595 — TheatreSports Fridays 11 pm. Chimpz Saturdays at 11 pm. \$10 at the

door. Info: www.rapidfiretheatre.com.  
**SEXY LAUNDRY** — Sep 20-30. Tue-Sat 8 pm. Matinees Sat & Sun 2 pm. Vancouver Theatre, 10329-83 Ave. Shadow Theatre kicks off the season with an encore presentation of Michelle Rife's hilarious look at a couple trying to umpire their 25-year marriage. Starring Coralia Cairns and Glenn Nelson, directed by John Hudson. Tickets \$25. Sat matinees PWYC.  
**SHINY ROPES & SOUTHERN TIME** — Sep 21, 7 pm. Transalta Arts Bams, 10330-84 Ave. Two musical odysseys tied up in one, presented by Southern Time Productions, a Vancouver-based theatre group. Opening act Shiny Ropes. Written by



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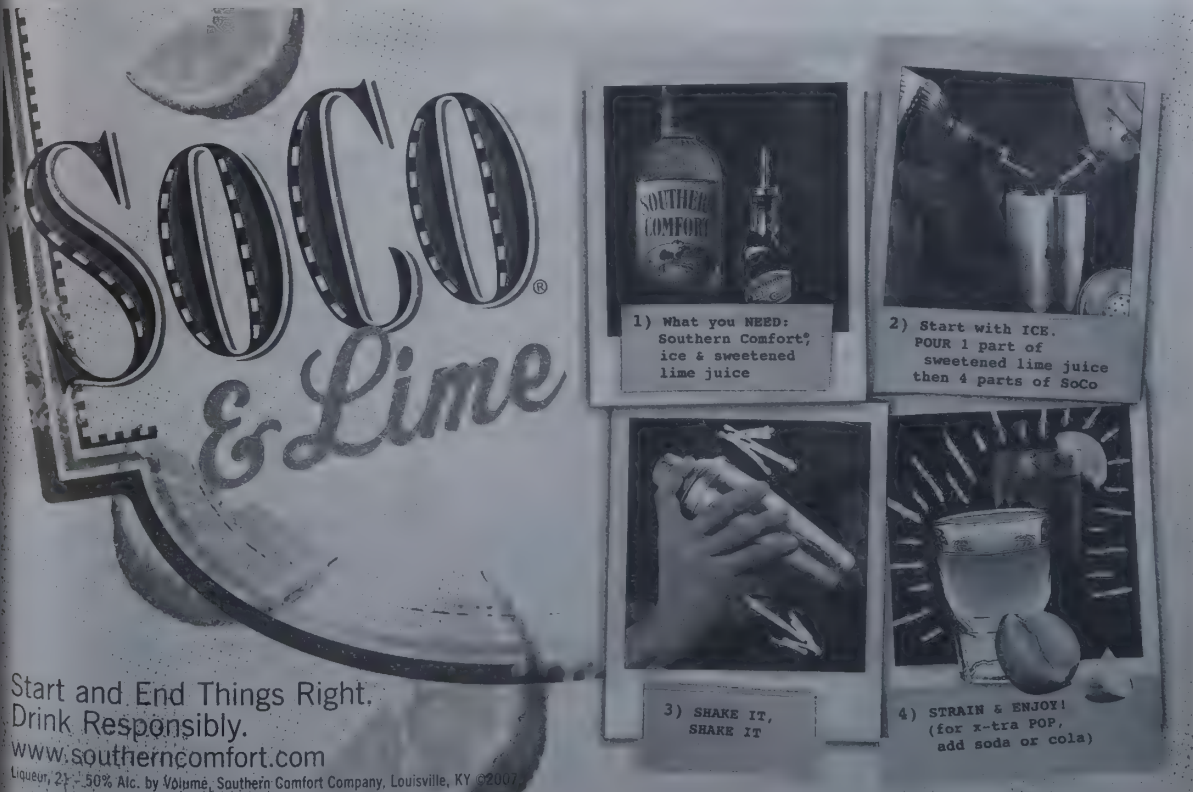
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Shoia Islam. Followed by Southern Time by Tim Bortol, a full-length rock opera. Both shows require audience participation.

**THE MAIDS** — Sep 20-29, 7:30 pm nightly, no show Sep 23. Timmins Centre for the Arts, 87 Ave. & 112 St. Studio Theatre opens its 2007/08 season with a bold interpretation of Jean Genet's story of two sisters consumed by the obsessive fantasy of murdering their mistress. Tickets \$10-\$20 at TIX.

## ALT CINEMA

**BETWEEN TWO WORLDS** — Sep 28, 7 pm & Sep 30, 1 pm. Unity Church of Edmonton, 13210-106 Ave. A documentary film of the Mayan Calendar, by Jose Arreola, examining the significance of the year 2012 for our world. \$11. Info call Vonne at 913-6466 or email Unity@unityedmonton.com.

**MIND YOUR MATTERS MONDAY** — Mondays, 7-11 pm. Blackdog Cafe 15120A Stony Plain Road. A weekly selection of underground documentary films, speakers and discussion groups, admission by donation. Sep 24 Black Gold, an eye-opening and entertaining exploration of the business of coffee. www.blackdogcinema.com

**EDMONTON FILM SOCIETY** Royal Alberta Museum, 12848-102 Ave. — Mondays, 8 pm. Fall 2007 Program: "Holywood Classics" Sep 24 High Noon (1952), starring Gary Cooper and Grace Kelly. Directed by Frank Zimman. Info: 436-5625.

**EDMONTON INTERNATIONAL FILM FESTIVAL** — Sep 28-Oct 6. Various locations. Celebrating its 21st year, EIFF brings the best of independent cinema, new, emerging filmmakers, and inspiration for the local film-making community. Sep 27 Gamezoo Theatre Opening Night Gala. Tickets and festival passes available at TIX. Info: www.edmontonfilmfest.com

**FILMS OF QUENTIN TARANTINO** — Sundays, 2 pm throughout Sep. Metro Cinema, Zedler Hall, Citadel Theatre Complex. Popcorn Ficturus & Metro Cinema re-releases Tarantino's original works with a new full of friends in this special series of double bills. Sep 30 Grindhouse. Both films each Sunday for \$10.

**ILLEGAL ART & PICTOPLASMA: CHARACTERS IN MOTION** — Sep 24, 7 & 8 pm. Metro Cinema, Zedler Hall, Citadel Theatre Complex. Illegit Art & Pictoplasma are short films produced by artists who unapologetically infringe on copyright as their means of creative resistance to corporate culture. Pictoplasma is a prolific collective of international

and character artists, coordinated out of Seattle. Info: www.pictoplasma.com.

**NADA PERSONA (NOTHING PERSONAL)** — Sep 25, 7 pm. International Centre, ground level of HUB Mall, 400 Campus. Sambilla Refugee Support Society presents this documentary examining human rights violations committed against indigenous peoples in the highlands of Peru. Discussion to follow. Admission free, all welcome.

**OPEN YOUR EYES TO THE WORLD** — Sep 20, 7 pm. Metro Cinema, Zedler Hall, Citadel Theatre Complex. An evening of video poems, presented as part of the Edmonton Poetry Festival. Discussion by the poets to follow. Info: edmontonpoetryfestival.com. Admission is free.

**RED ROAD** — Sep 21 & 28, 9 pm. Sep 22, 7 pm. Metro Cinema, Zedler Hall, Citadel Theatre Complex. A film about the 1970s faces a tumultuous coming of age as he gears up for his Bar Mitzvah with his mother, Miriam.

**LIVE COMEDY**

**BLACKSPOT CAFE 15120A Stony Plain Rd** — Sep 21, 9 pm. Shawn Grunick & Powerman, 1000-1000. Comedy. Info: www.blackspotcafe.com.

**NEW CITY COMEDY NIGHT 10081 Jasper Ave, 429-2582** — First Tuesday every month, show at 9 pm. A fall of Alberta's funniest comedians hosted by Kathleen McGee, featuring Sean Lecker.

**Rally in his Grave and Manufacturing Consent** Discussion to follow. Co-sponsored by the University of Edmonton Social Science Committee, CESC, and Not Just Tourists. \$5 donations or PWYC at the door. Info: info.edmonton@comcast.net.

**SWEET MILD (ADAMA MESKAYAT)** — Sep 21 & 22, 7 pm. Sep 22, 7 pm. Metro Cinema, Zedler Hall, Citadel Theatre Complex. A 12-year-old boy living on an Israeli kibbutz in the 1970s faces a tumultuous coming of age as he gears up for his Bar Mitzvah with his mother, Miriam.

**LIVE COMEDY**

**BLACKSPOT CAFE 15120A Stony Plain Rd** — Sep 21, 9 pm. Shawn Grunick & Powerman, 1000-1000. Comedy. Info: www.blackspotcafe.com.

**NEW CITY COMEDY NIGHT 10081 Jasper Ave, 429-2582** — First Tuesday every month, show at 9 pm. A fall of Alberta's funniest comedians hosted by Kathleen McGee, featuring Sean Lecker.

**Kelly Dacus, Keith Samoski, Ryan Patterson, David Liscio, and Live Music with The Nier Do What** on the door. Info: newcitycompound.com.

**RAPO THEATRE 10262-83 Ave, 448-0093** — Thursdays Fridays at 11 pm. Rapo Theatre. Shows at 11 pm. \$10 at the door.

**THE COWBOY FACTORY 408-3414 Gateway Blvd, 469-4999** — Sep 20-22 Gabriel Ruloff. Regular showtimes: Thu & Fri 8:30, Sat 8:30, 10:30, 12:30. Info: www.thecowboymusic.com.

**THE COMIC STRIP WEN 483-5099** — Sep 20-21. Matinee w/ Troy Rusk, Sterling Scalet, Soloduk, Mon Hoi or audience approval. Tue, Wednesday, Come Night, Wed Best Local Talent.

**WEDNESDAY NIGHT LIVE Riverside Rd & 64th St, St. Albert Rd 460-1122** — Every Wed, 10:30-10:30 pm. An evening of comedy and music, led by Barbara May. No cover.

**YUK YUKS 66 St & 137 Ave, Landmark Theatre, 957** — Sep 20-22. D. Hazard w/ Kenny Lusk. Wednesdays Crash & Burn w/ guest comic Rob Brockenridge. Info: yukyuk.com.

# Scotiabank Theatre

# Scotiabank Theatre Edmonton with MAX

## SHOWTIMES SEPTEMBER 20-27, 2007

GARNEAU	
THE HUNTING PARTY	8:17, 10:50, 13:00, 15:00, 17:00, 19:00, 21:00, 23:00, 25:00, 27:00, 29:00, 31:00, 33:00, 35:00, 37:00, 39:00, 41:00, 43:00, 45:00, 47:00, 49:00, 51:00, 53:00, 55:00, 57:00, 59:00, 61:00, 63:00, 65:00, 67:00, 69:00, 71:00, 73:00, 75:00, 77:00, 79:00, 81:00, 83:00, 85:00, 87:00, 89:00, 91:00, 93:00, 95:00, 97:00, 99:00, 101:00, 103:00, 105:00, 107:00, 109:00, 111:00, 113:00, 115:00, 117:00, 119:00, 121:00, 123:00, 125:00, 127:00, 129:00, 131:00, 133:00, 135:00, 137:00, 139:00, 141:00, 143:00, 145:00, 147:00, 149:00, 151:00, 153:00, 155:00, 157:00, 159:00, 161:00, 163:00, 165:00, 167:00, 169:00, 171:00, 173:00, 175:00, 177:00, 179:00, 181:00, 183:00, 185:00, 187:00, 189:00, 191:00, 193:00, 195:00, 197:00, 199:00, 201:00, 203:00, 205:00, 207:00, 209:00, 211:00, 213:00, 215:00, 217:00, 219:00, 221:00, 223:00, 225:00, 227:00, 229:00, 231:00, 233:00, 235:00, 237:00, 239:00, 241:00, 243:00, 245:00, 247:00, 249:00, 251:00, 253:00, 255:00, 257:00, 259:00, 261:00, 263:00, 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## 1500. Help Wanted - Alta.

**SUNSHINE VILLAGE SKI** and **Snowboard** Resort, Banff, requires enthusiastic, well-presented, reliable Guest Service oriented staff for all positions for our 2007/08 season. Apply through online application form: [www.skibanff.com](http://www.skibanff.com) Fax: 403-765-6113 or email: [jobs@skibanff.com](mailto:jobs@skibanff.com), Phone 403-762-5545 or 1-877-WINTER-SKI

**THE HIGH RIVER TIMES** has an opening for a general reporter/photographer. Email resume to: [john@highrivertimes.com](mailto:john@highrivertimes.com) or call 409-682-0334.

**V.D.M. TRUCKING** We are expanding in Edmonton/Red Deer currently looking for **Classified Class 1 Drivers, Picker Operators, Swamper, Yard Staff, Journeyman 3rd Year Mechanics**. Fax 780-463-3461

**WANTED** Service Rig Manager, Driver, Derrick Hand and Roughneck for Veteran area. Must relocate. Fax drivers abstract, resume sample certificates, 403-575-2560 or phone 403-575-2224.

**WEBB LUDIC** a commercial printing plant and newspaper located in Leduc, Alberta requires full-time compositor. Knowledge of Quark Xpress, InDesign, Photoshop and Illustrator a must. Email resume to [kelly@webb-educ.com](mailto:kelly@webb-educ.com)

**YELLOWHEAD FLOORING** in Edson, Alberta requires full-time journeyman floor covering installer for carpet and vinyl. Must have own tools or van. Full-time apprentice or flooring helpers needed for ceramic, hardwood, laminate, carpet and vinyl installation. Contact Randy 780-723-7863 Dale 780-723-0904 Fax 780-723-7864

## 1600. Volunteers Wanted

**CANADIAN DOLBY SERVICES** is looking for enthusiastic volunteers. Flexible shifts. Rewarding experience that helps save lives. Please call 431-8740

**DISTRESS LINE**, YouPhone.com Crisis Chat volunteers get excellent training, career-related skill development, rewarding experience and ensure those in need will have someone there 24/7 listen when life hurts. Call the Support Network 736-6648 or [www.thesupportnetwork.com](http://www.thesupportnetwork.com)

## 1600. Volunteers Wanted

Do you like to drive? Volunteer to drive but walking seniors around Edmonton. Daytime Mon-Fri. We pay the gas! 732-1121

**HELP** to broadcast news nationally for the blind and print-restricted. Email: [edmonton@voiceprintcanada.com](mailto:edmonton@voiceprintcanada.com), 451-8331

**HOME CARE** volunteers visit related neighbors, go for walks, help with errands. Call Capital Health Home Care 496-1300

**Love Bingo?** Come Volunteer! ElderCare Edmonton is looking for bingo volunteers to help raise funds for program meals and outings. If you can spare a few hours once a month and would like to have fun call 434-4747 ext 4

**Make a difference** as your community. ElderCare Edmonton is looking for volunteers to help with daily activities such as shopping, card games and socializing. If you can spare a few hours each week and would like to have fun, call 434-4747 Ext 4

**Other Voices** seeks help with the production of its bi-monthly literary and visual arts magazine. Write to [info@othervoices.ca](mailto:info@othervoices.ca)

**PARKINSON'S SOCIETY** of ALBERTA needs volunteers for SuperWalk for Parkinson's 2007. September 22. (780) 488-8993

**Respected Volunteer Recruitment**

Red Cross is seeking energetic, caring & committed Volunteer Prevention Educators to teach Red Cross Youth Prevention to local youth. Training begins this fall. For more information go to [www.redcross.ca](http://www.redcross.ca), 286-0800 or Call 422-2698

## 1600. Volunteers Wanted

**Take advantage** of this volunteer experience of a lifetime! Become a friend to a NEW Canadian and share a life changing experience. Contact Dulian at 474-8554

**The Sexual Assault Centre** of Edmonton is in need of volunteers to take calls on our 24-Hour Crisis Line. The hours are self-determined and you can work from your home! For more info and upcoming training dates, contact us at 423-4102

## 1600. Volunteers Wanted

**Volunteer Kitchen Help & Drivers** Urgently needed. Edmonton Meats on Wheels is seeking volunteers to help with weekday morning shifts. Jobs are varied and the hours are flexible. Volunteer drivers for routes all over the city are also needed. If you're available weekdays between 10 a.m. and 1 p.m. call Meats on Wheels to find out how you can be part of our volunteer team. Call 429-2020, [www.meatsonwheelsedmonton.org](http://www.meatsonwheelsedmonton.org)

**VOLUNTEER TUTORS** needed. Can you read this? Many can't! Become a tutor and share the gift of reading. Call PALS at 424-5514 to help change a life through literacy. Training and materials are provided.

**VOLUNTEERS NEEDED** for **Leifvare Ropes** and Extra Knitting. Needles to knit warm items for our newly arrived immigrants. Call Lucia 424-3545 ext 230.

**VOLUNTEERS NEEDED** To assist new immigrants on a first time shopping trip for essentials. 2-3 hrs. occasional, weekdays. Call Judy 424-3545 ext 249

**VOLUNTEERS NEEDED** To help Somali children with homework. Begins in September. 2 Evenings. Northside location. Call Judy 424-3545 ext 249

**VOLUNTEERS NEEDED** To teach English to adult immigrants. Flexible daytime/dinner/weekends, 3-4 hrs/week. No exp. req. various locations. Call Judy 424-3545 ext 249

**VOLUNTEERS NEEDED** For clinical duties. Call Judy 424-3545 ext 249

**Volunteers needed** for research at the UofA Age 18-35, no history of mental health or drug use, less than 13 years of education. Reimbursement provided. Call 422-6523

## 1700. Employment Wanted

**CAREGIVERS/NANNIES** with 7 months caregiver training are looking for live-in employment with elderly, disabled or families needing child care. Call 780-709-0005 or visit [www.worldwidecaregivers.ca](http://www.worldwidecaregivers.ca)

We do housekeeping, gardening, and garage cleaning. Professional and reliable. We work hourly for cash. Call 757-2894

## 1700. Employment Wanted

**The NEW Tazza Mediterranean** Cafe in downtown Edmonton is looking for enthusiastic, cheerful individuals who enjoy working with people in a friendly, family oriented cafe. Coffee specialists, Servers, Kitchen Help. If help serve up an Organic, fresh menu. Have fun in your job with excellent hours and great people to work with. CALL Today 488-1901

## 2003. Artists Wanted

**LOCATION LOCATION LOCATION** NEED AUDIOTape USING? DO IT AT THE HAYLOFT. Call 922-3968

## 2005. Artist to Artist

**Amateur Photographer** seeking female models ages 18-25. Call Russell 937-0212

**For Sale** Doll-House/Doll House Furniture (by the artist Marc Munan) in studio 208 on Rice Howard Way. By appt 429-5499

**Freelance photographer** seeking female models 18+. Free portfolio in exchange for posing. 604-5621

**Looking for artists** interested in making short films/videos. Please send resume to [ndiridell@shaw.ca](mailto:ndiridell@shaw.ca)

**Seeking Designers** interested in participating in bi-monthly sales in a new gallery space. [theartey@noidslab.ca](mailto:theartey@noidslab.ca)

**SEEKING LOCAL MUSICIANS**, performers, dancers or artists. Please contact [rebecca@edmontonlotionweek.com](mailto:rebecca@edmontonlotionweek.com)

**Semi-experienced photographer** Models 18-40. Free portfolio for posing. Leave mess if not in. 983-9355 Marse

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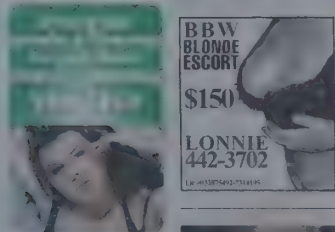
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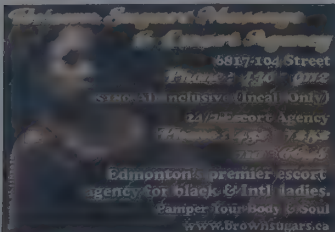
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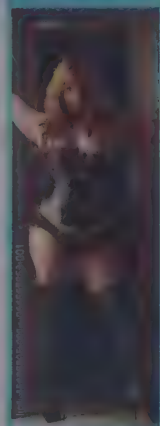
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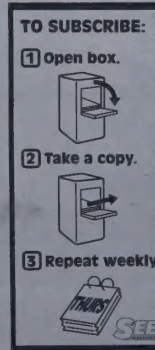
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# The ex files

Rifling through your relationship history can be very revealing

I STILL HAVE ALL THE LETTERS MY HIGH-SCHOOL sweetheart wrote me during an eight-month separation at the height of our five-year relationship. Eloquent 10-page musings on the daily grind of his KP duty in the local penitentiary. That, and the occasional rock-album-art pencil sketch. He wanted to be an artist, or a rock star. Dealing hash oil was just his ticket. Too bad one of his regulars was a narc.

I'll never forget him. We talked occasionally over the years until his years of harder drugs and even harder living eventually took his life. At his funeral, several people came up to tell me how often he referred to me as the love of his life. Sad.

After him there was Tim (all names have been changed so the guys I've gone out with can have fun trying to guess if I'm talking about them), the film guy from Van who hooked me on sushi; and Doug, who hooked me on some less healthy habits and put all my closest friendships to the test. Then came the only guy I've ever lived with, Mick, who brought me back down to earth with a good bout of domestic bliss.

Richard turned me on to world music, Ethiopian food, and the internet way before it exploded, and John turned me on to what a complete fool I can be when I fall for someone less interested in returning the favour. Paul got me to like myself again.

The guy you first orgasmed with; the one you had really raunchy sex with; the guy who ripped your heart out... every relationship leaves its mark, something to take into the next one en route to what we have been led to believe will eventually be the one. Some lessons are easier (if he tells you on your first date that he's still working things

## MY MESSY BEDROOM

JOSEY VOGELS

out with an old girlfriend, run quick); others take time, and there are usually a few repeat offences. (It took me years, for instance, to learn to keep away from the mute ones and find someone who could actually express a feeling or two.)

But exes aren't just practice runs. They are

minimum return on my investment. It can be tricky, though. There are no set rules on how much time must pass before this is possible. But a loose mathematical equation—something like "the ugliness of the breakup divided by the combined level of maturity"—equals how long you have to wait before you attempt this.

Because you know what happens when you try to pretend you're over it too soon. It starts on the phone, then you agree to get together. Once face to face, chemistry takes over, you fall for some crap about things being different.

It's easy to get sucked in by familiarity and a selective memory. Then your sex drive butts in on the conversation and the next

**The guy you first orgasmed with; the one you had really raunchy sex with; the guy who ripped your heart out... Every relationship leaves its mark, something to take into the next one.**

a connection to your past, reminders of where you've been, how far you've come. I still have a sweatshirt John gave me. Every time I wear the damn thing I am reminded of how I let the immature twerp break my heart—some principle as rubbing Fido's nose in his own poop.

I try to make a habit of eventually becoming friends with my exes. I consider it the

thing you know it's morning and you're making coffee for two and suffering a major emotional hangover from falling off the wagon.

And of course, it's never as good as you imagined it would be when you sleep with an ex. Not just because you're drunk, but because reality has a hard time living up to fantasy and the distance between you makes

it impossible to slip back to that space in which you were once so comfortably nestled.

Then there's seeing your ex move on. It's fun when you run into him with his new girlfriend and she looks exactly like you. It's not as fun when you see him gleefully happy with someone new.

Especially unfair is that she gets to enjoy the improved model while you're stuck with

the renovation bills. It's hard not to be resentful.

Still, a relationship history is crucial to learning about what you want (or at least what you definitely don't want) from a partner, and the nifty thing is that, in the process, you learn about yourself. Consider it a long research project.

Call it the ex files.



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# Love me, love my swimcap fetish

...and my thing for little-girl tranvestism, and my fecal fixation too

HAVE A SWIMCAP FETISH. I DON'T KNOW why; it's not like I saw my grandmother bathing with a shower cap on or anything like that. My GGG girlfriend is willing to wear a swimcap during sex, and I think that's wonderful, but it goes beyond that. I go to the pool several times a week on the way home from work. Not because I like swimming or need the exercise, but because I want to see women in swimcaps. My girlfriend doesn't know about this; she thinks I am just working late. I feel bad about lying, but I can't bring myself to tell her. Is this cheating?

## Swim Caps Are Really Erotic

You're not cheating, SCARE, but you're acting like you are—and that has to be the dumbest fucking thing you could possibly do. If you lie and sneak around and hide the fact that you've been swimming—swimming!—then your girlfriend is going to react like you've been cheating on her when she discovers that you've been swimming—swimming!—behind her back.

Any girlfriend GGG enough to wear a swimcap during sex is going to be GGG enough to let her boyfriend check out other girls in swimcaps at the pool. She may laugh

"After a really good one, I sometimes smear my shit on the walls of the stall.... This seems wrong. Should I talk to someone?"

## ADDICTED IN LOS ANGELES

and roll her eyes—with affection, hopefully—when you ask for her permission, but a little good-natured ribbing from an indulgent partner is a small price to pay.

PLEASE TELL ALL THE "BETTER THAN EVERYONE ELSE" Bible-thumpers out there that I'm not a perv. I am an Adult Little Girl, or LG (a person who enjoys age-regress play), and a Bible-thumping "friend" verbally bashed me after finding a picture of me in my LG persona on a website. He called me a perverted laggot and a child molester.

First, like most crossdressers, I'm straight. Second, I've been happily married for 10 years to a loving and understanding woman. Third, I've never been molested and I don't have mommy or daddy issues. I'm more sane than most!

The comment came from a man who has been divorced four times. He is also a serial adulterer who caught at least one STI from a prostitute!

## Someone's Little Girl

I'm happy to tell all the "better than you" Bible-thumpers out there that you're not a perv, SLG, but it's not going to do any good.

Your friend, like a lot of Bible-thumpers, needs to feel morally superior to someone. And looking down his nose at you in your little-girl dresses and me in my big bag relationship allows him to feel morally superior at absolutely no cost to himself. He doesn't have to refrain from fucking hookers or cheating on his parade of spouses to get right with his make-believe God. He need only refrain from doing things he has no desire to do—sucking dick, dancing around in dresses—in order to go to his wholly imaginary God's entirely fictitious heaven.

So, SLG, who cares if he thinks you're a perv? You are a bit of a perv. So am I. And we're happily married perverts and he's a miserable "normal man" with multiple alimony payments to make and kids who despise him and, without a doubt, one or two sexual urges that he's too terrified to act on. We've got the much better deal, SLG, even if we

## SAVAGE LOVE

DAN SAVAGE

have to put up with being called "perv" by scum every now and then.

I'VE BEEN HAPPILY MARRIED FOR EIGHT years. My wife and I have sex once or twice a week. But I have a serious problem: I'm addicted to pornography.

I keep a stash of porn in a drawer at work. Three times a week, my lunch hour is spent jerking off in the handicapped stall of a public restroom. And that's only the beginning. I have a fetish for shit. An ideal experience for me is to save up my bowel movement until my lunch hour, go to my favorite restroom, and time it just right so that I empty my bowels right before the moment of ejaculation.

An extra bonus is if someone arrives at one of the other stalls and takes a shit. The sound and smell of it excites me even more. (I am definitely not gay.) And once the person leaves, I finish with a head-shattering orgasm.

straight. And we encourage you to be particularly insistent on that point when you finally get arrested. We don't need any more toilet-related bad press just now, thanks.

I HAVE BEEN WITH MY GIRLFRIEND FOR OVER three years. Our relationship has come to the point where we feel that we should either get married or go our separate ways. She is a great girl: smart, nice, trustworthy. We have a lot of fun together. There's just one problem: She hates sex. In her opinion, sex "isn't supposed to be fun."

She also thinks our sex life is fine. But every time we talk about marriage, all I can think about is a lifetime of bad sex!

## Not Totally Screwed

Don't marry this woman, NTS. Not unless you want to be sending me a letter like this one in two short years...

MY WIFE OF TWO YEARS HAS NO INTEREST IN sex. My "love life" consists of my right hand and Internet porn. I've tried giving her time without bringing it up, bringing it up, setting the mood with candles, taking care of all the housework, cuddling—everything. But our sex life is dead like Dillinger.

I don't want to DTMFA because we have a kid. But I can't stay in this situation forever. Is there some age at which kids are best

able to handle a divorce?

## Think About The Child

The literature is all over the place on the least worst time in a child's life for his parents to divorce. If you're sure the sex life is not just really dead but really most sincerely dead—if it's not hormones or depression or stress—divorce now and get it over with.

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